# THE SCHOOL OF MADRID

A. DE BERUETE Y MORET

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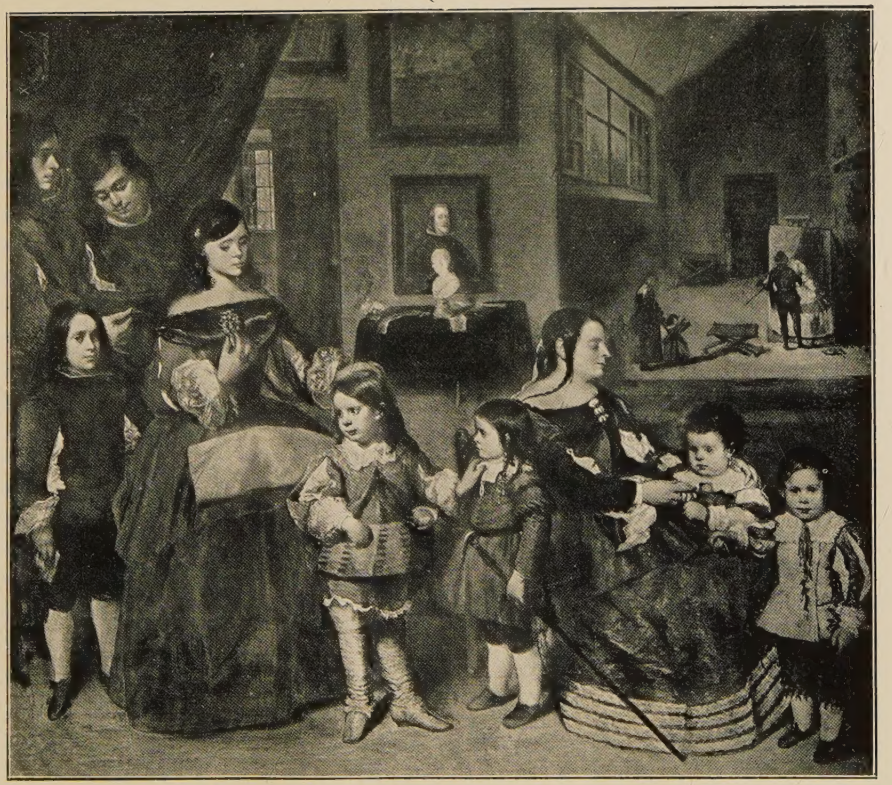

MAZO

THE FAMILY OF THE ARTIST

Vienna, Imperial Gallery

*Frontispiece*

*See p.* 98

# THE SCHOOL OF MADRID

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BY

A. DE BERUETE Y MORET

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# PREFATORY NOTE

*(By the Editor of the Series)*

The name of Beruete is too well known to need any special introduction. English readers are familiar with the great work of *Aureliano de Beruete* on *Velazquez* (Paris, 1898; London, 1906), and the father may well stand sponsor for the son, who in the following pages befittingly takes up the later periods of Spanish painting in Madrid. *Señor de Beruete y Moret* explains in his short Preface why he omits, as superfluous now, any but a brief introductory account of Velazquez; yet even upon the supreme master he incidentally sheds fresh light. His aim, as he tells us, is to penetrate the *terra incognita* which has hitherto surrounded Velazquez (p. 54), to bring out of its enveloping mists into the full daylight those pupils and followers of Velazquez, and certain contemporaries, whose works had been confused with those of the master, whose *œuvre* had been merged by history in that of the more dominating personality. The result of these investigations is twofold: the personality of Velazquez stands

out clear and disencumbered from all spurious matter, and at the same time we are introduced to an interesting, nay brilliant, artistic circle, that deserved, as Señor de Beruete easily convinces us, to be rescued from oblivion. Those, perhaps the majority, to whom the name of Velazquez is alone familiar among the painters of Madrid will read with eager interest of *del Mazo*, pupil and son-in-law of Velazquez, of *Carreño*, and of those other pupils, or, rather, successors, of Velazquez (for of pupils in the strict sense of the word he had but few, as Señor de Beruete reminds us) who carried on, with such changes as their several individualities imposed, the great tradition.

Señor de Beruete y Moret carries the history of Spanish painting since Velazquez down to the time of its decline under the alien influence of the Italian *Luca di Giordano*, content to leave it with a bare reminder of the later striking personality, *Francisco Goya*, who was again to raise it from a period of poverty to one of rare distinction. In this tale of Spanish painting we are introduced, besides, to one of the two forms in which, as the author says, Spanish national life finds most typical expression, and the one more readily comprehensible, in its universal medium, to the foreign student, since the other, which is *drama*, is veiled by difference of language.

Thus this book, which coincides with the recent reawakening of interest in the art of the seventeenth century, is certain of cordial welcome, alike for the breadth and originality of the author's views and the profundity of his learning.

Of the illustrations—many of them of works now made known for the first time—three call for special mention here. They reproduce celebrated paintings in English collections once unhesitatingly given to Velazquez, but claimed by Señor de Beruete y Moret, as by his illustrious father before him, for the pupil and son-in-law *del Mazo*. The portrait of *Admiral Adrian Pulido-Pareja*, indeed, had from the day of its entrance into the National Gallery failed to satisfy the highest standards of Velazquez criticism. On the other hand, the lovely sketch of a *Lady with a Mantilla*, at Devonshire House, to which the name of *del Mazo* is now attached, vies even so, in the judgment of distinguished critics, with its more finished but not more fascinating double, the *Lady with a Fan*, in the Wallace Collection. The third masterpiece transferred to the lesser painter is the *Prince Balthazar Carlos in the Riding School*, at Grosvenor House, which Señor de Beruete, in spite of his evident admiration of its beauties, finds unworthy of Velazquez. He cannot

believe (p. 70) that the composition could have originated in the same brain as the famous equestrian portrait of the little Prince (*Prado*). Whoever the artist, the "wonderful sketch" remains one of the most exquisite and characteristic productions of the Spanish genius. It is well worth to compare with Señor de Beruete's own subtle appreciation the closing words of *Arthur Strong's* description of the same picture (*Critical Studies*, p. 81):

> Each of the figures is set with unerring dexterity in its just proportion of size and gradation of tone in a fluent medium of air. The building keeps its true distance without, as in the case of so many Dutch views, dwarfing the figures into insignificance. The execution is so rapid, and the impression given so momentary, that here, if anywhere, Velazquez seems, as Reynolds says of him, to paint with his will. Nothing seems to be employed but light and shadow: yet out of these he has evolved the whole illusion of depth and surface.

The brilliant young Spanish critic who has enriched our knowledge of Spanish art by his reconstruction of another figure, besides Velazquez, capable of painting so admirable a work as the *Riding School* deserves the gratitude of all students of art and of history. Señor de Beruete y Moret has assuredly made good his assertion (p. 55) that "to *Juan Bautista Martinez del Mazo* must be given an important place in the history of Spanish art."

E. S.

LONDON, *March* 1909.

# AUTHOR'S PREFACE

THE interest which the personality and the work of Velazquez excite to-day in the artistic world is now extended to his surroundings and to the conditions of life in which his style was developed; and, above all, to his artistic offspring. Velazquez has been studied from the artistic, the biographical and the technical point of view by so many critics who have considered the subject exhaustively, if not definitely—there being nothing absolutely definitive in art criticism—that we propose to abandon the study of this painter, as we could do no more than repeat what others have said already with more knowledge and with more authority than we can claim. With this view we have resolved to search out data and personally to investigate facts about those painters, some contemporaries of the master and some his successors, who gave dignity, a definite character and fame to the School of Madrid.

Before the time of Velazquez, the artistic output of

the capital of Spain did not constitute a school, for neither the Court portrait painters nor the few other artists who worked in Madrid and who were generally of foreign origin and influenced by foreign ideals, had sufficient strength of character to effect so much. Velazquez gave the impetus and inaugurated that great period of painting which lasted from 1623, the year in which he arrived at Court, until the end of the seventeenth century when the death of Claudio Coello and the rapid decadence of national art put an end to that essentially pure and Spanish development to give place to one which was imitative and of foreign origin.

Generally speaking, this sketch is confined to the reigns of Philip IV. and of Charles II.; reigns of decadence and of political ruin for Spain, in which misfortunes of every sort succeeded each other with incredible rapidity and without giving a moment's respite to the depressed spirit of the nation. Notwithstanding this, Spain showed signs of vitality in her artistic production, for these were the days of Velazquez and of Calderon; these names alone will be sufficient to show the vitality of the race and to demonstrate that the nation which can produce such genius has sufficient vigour and originality to begin again and to continue her career, whatever catastrophes she may have to suffer.

We propose to speak of all those painters of the school who are of interest, but we wish to give a prior claim to those who were in direct communication with Velazquez. For this reason we shall speak very particularly of Juan Bautista Martinez del Mazo, whose life is linked with that of the master and whose works have not yet been studied in detail.

It is our earnest desire that the study of Spanish art, which is now so much appreciated, should be facilitated; that from amongst the many styles of painting in which the Spanish people have excelled in different districts and in different centuries, the student may learn to recognise, to distinguish and to appreciate the work of those painters of the town and the Court who worked during the reigns of the last two monarchs of the House of Austria and who formed the interesting and the little known School of Madrid.

A. DE B. Y M.

MADRID, 1909.

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# CHAPTER I

## THE CONDITION OF SPANISH ART AT THE RISE OF THE SCHOOL OF MADRID

Spain is, perhaps, the most characteristic and the most individual of all the nations of Europe. This fact may be ascribed to her geographical position, a peninsula which is isolated at one extremity of the continent; to the formation of the country, which either rises into steep and rugged mountains or expands into high table-lands where living is poor and difficult; and to her cities, which are usually placed on heights and on strategic points rather than on meadows or on fertile land. More than to anything else it can be ascribed to the character of the people, which refuses to accept any innovation or progress which involves a change of custom, thus producing a tradition which has been handed down through generations and through centuries.

At the beginning of the fifteenth century, when the ancient race had, inch by inch and after age-long

struggles, won back its ancestral land from the Moors and the Arabs, this true Spanish nationality appeared and the race emerged from its trials, strong and lusty, tempered by misfortune, ready for new adventures and eager for any form of human activity. Until the fifteenth century the works of art produced by the Spanish people were only isolated achievements which showed the artistic genius and the productive capacity of the race; for the race, always on the alert before the enemy, without rest, without peace, without a moment in which to cultivate the arts, had barely time to exist and to defend itself. Victorious at last, it would have been only right and fitting if Spain, having accomplished national unity, had also obtained the longed-for peace, and with it leisure to develop her creative genius; but circumstances, whether directed by chance or by destiny, decreed otherwise. On one hand, the discovery of America drew her away to distant adventures; on the other, the uniting of her fate with that of the Emperor Charles V. led her to sanguinary and constant warfare, as glorious as it was futile. But once the Spanish genius and the native language were perfected, the artistic production, in spite of these unfortunate circumstances, became both brilliant and prolific. It is enough to note that in these times was published that most humane and ingenious book the immortal "Don Quijote,"

which contains the very essence of the nature of that people which wandered over two worlds seeking out those knightly adventures which bring more honour than profit. The author, Miguel de Cervantes, could not hold back from the warlike life of his countrymen, and he wrote his book when he was already satiated with fighting, having been captured by pirates and having lost a hand fighting the Turks at Lepanto.

At the beginning of the seventeenth century Spain was exhausted and ruined. Her young men had died in Flanders or in Italy or were forming distant colonies in the New World; her fields were uncultivated, her cities depopulated; the enemy was near the frontier. In the interior of the country there were signs of disorder; the ruin of so many and the sadness of all began to be felt. In spite of this state of affairs, the artistic output did not deteriorate. In the seventeenth century Spain saw two artistic manifestations which were very complete and highly characteristic: painting and the drama. It was natural enough that the opening up of the country should be followed by a movement towards centralization in times of great want and of continual dangers, and Madrid, which occupied a strategic situation in the centre of the Peninsula, witnessed in those sad times the greatest period of these two immortal manifestations of Spanish genius. The drama, which was

essentially Castilian, had its cradle, its development and its apogee in that city; but painting, whose origin and past progress were in other regions, only flourished there on account of this centralizing movement.

Spain is, as we have said, characteristic and individual; but within this individuality she is various and complex. Her provinces, on account of the character of the inhabitants and their customs, of the nature of the country and its climate, are very various within the unity, and it is natural enough that her artistic production should show these varieties. There is certainly a Spanish art, not to be confounded with the art of France or England or of any other nation, but within that Spanish art there are many varieties of schools; such as, for instance, exists between the schools of Seville and Valencia, two cities which are of great importance when considering the question of colour. For these reasons, which are, it is clear, not peculiar to Spain, but which are to be found in all countries—the difference of school being more apparent the greater the art displayed—and bearing in mind the fact that the School of Madrid is composed of various Spanish schools of painting, let us enter on our study of the state of painting in Spain at the beginning of the great period of art in the town and Court of Madrid.

The first examples of painting in Spain must be

sought for in the codices and MSS. on vellum where, from the ornamentation of capital letters to the more or less complicated and more or less barbaric compositions of later date, can be traced the germs of what was to develop into a definite art. After the MSS. we must study the progress of painting in mural decorations. Of these we may note, amongst others, the mural painting in the chapel of "El Cristo de la Luz" at Toledo. They represent the life-size figures of Saints. Of greater interest and of more importance on account of the greater intricacy of the composition and the detail are those paintings which were recently brought to light by Señores Don José R. Mélida and Don Anibal Alvarez in the Hermitage of San Baudelio in the out-of-the-way village of Casillas de Berlanga in the province of Soria. Both of these paintings are evidently of the twelfth century.

Some authorities speak of the existence of painters in the thirteenth century, but it remains for a future critic to determine with precision their merits, their works, and even their names. The painters of this century and of the following, in which we find more names, more works and more dates, have been called, whether happily or otherwise, the Spanish Primitives. Until a few years ago little interest was shown in primitive Spanish art, which was said to be wholly

inspired by the Italian, Flemish or German schools. Recent studies, based on sound critical comparisons, tend to prove that this was not the case, and Spain is now credited with a larger number of painters of that date who were the creators of a typical and national art of great merit which is not to be confounded with the art of other countries.

But we must not wander from the point. We will only note that these new suggestions and discoveries in relation to the primitive art of Spain are especially due to the Spanish critics, Don Salvador Sanpere y Miquel, author of "Los Cuatro-Centistas Catalanes;" to Don Elias Tormo, author of various works in which are included studies of Spanish painting in the fifteenth and sixteenth centuries; to Don Ramon Casellas and Don Luis Tramoyeres. Abroad, Carl Justi, Herbert Cook and E. Bertaux have written on this subject and have made valuable suggestions.

In the fifteenth century, when Spain was composed of two great Christian States, one being the Kingdom of Aragon and the other that of Castille, it is easy to distinguish their differing artistic tendencies. The first was necessarily influenced by the advanced and masterly art then practised in the Italian states, on account of her vicinity to Italy and of the relations which the Kingdom of Aragon had with that country; relations which were

warlike originally, but which became very friendly and were always easy because of the facility of communication between Spain and Italy which was afforded by the Mediterranean Sea. That this was not an infallible or even a general rule is proved by the case of Luis Dalmau, a painter of Valencia, who was directly influenced by Van Eyck and his school.

At first a certain number of Italian artists came to Castille, but they exercised very little influence. On the other hand, in the reign of Don Juan II., the most brilliant reign from a literary and artistic point of view which Spain had yet enjoyed, the great Flemish painter, Jan Van Eyck, was received with enthusiasm when he was, as it appears, going to Portugal with the embassy sent by the Duke of Burgundy. From this moment Castilian art enters into relation with artists of the northern schools. Works by Van Der Weyden, Memlinc, Mabuse, Patenier and other great Flemish and German painters were sent for to Castille. The connection between Flanders and Spain was strengthened during the reign of the Catholic Kings and of their successors, and it is very clear that this political and artistic union determined the tendency of Castilian art towards the Flemish and German Schools, as distinguished from that other Italian tendency which was shown by the artists of Valencia, Aragon and Catalonia.

Following up the development of painting in the centre of the Peninsula, we must notice Luis Morales (Badajoz, beginning of the sixteenth century, 1586), who lived a secluded life in his natal city and who possessed a very individual style of art, a little archaic in conception and much influenced by the Italian School and especially by the works of L. da Vinci.

At the end of the sixteenth century and at the beginning of the seventeenth Spanish painting, especially the Castillian School and the School of Madrid which arose soon afterwards, showed considerable progress and great freedom of technique.

With this development an artist made his appearance who, although by birth a foreigner, was by his art purely Spanish; we refer to the singular Domenico Theotocopuli (*circa* 1548–1625), better known as El Greco, whose life, whose art and whose character are summed up by Cossio[1] in the following words: "Crete was his birthplace; of his private life we know nothing. He is the essence of unfettered individuality; extravagant and revolutionary in his ideas. From his race he derived a delicacy and instability of mind which, perhaps, were due also to the original fount of Hellenic culture; from his stored-up artistic inheritance he took that Greco-Alexandrine atmosphere which is always

[1] Manuel B. Cossio. "El Greco," Madrid, 1908.

noticeable in his compositions and the Byzantine delight in repetition of form; from Italy and the sixteenth century the grandeur of conception, the sparks of universal knowledge and the heroic gift of idealisation which he possessed. El Greco is the last epigone of the Renaissance.

Venice educates him in art. Titian teaches him technique, Tintoretto converts him to the dramatic presentment of backgrounds and figures, to tonalities of carmine and silver; Michael Angelo braces him and embitters him, he excites him and causes him to concentrate his will; above all, he virilises his style. The sombre and arid Castille is kind to him because she sets him free. Left alone in Castille, with rules forgotten and the teachings of masters abandoned, he finds himself. He becomes intimate with the spirit and character of the country, losing himself in them and allowing himself to be dominated by them, and he finds, at last, the genius of the Spanish country and the Spanish soul. He reproduces faithfully in his works that which vibrated in union with his own singular temperament: violence, dignity, exaltation, sadness, mysticism, intimate realism—a medley of crimson and ashen grey—and after sketching in with rapid inspired outline, he succeeds in producing original and lasting work: he discovers a line of

country which he can call his own. And up that track he follows, tormented by lightning flashes of inspiration about those problems of light and colour which are still the problems of to-day; by increasingly delirious exaltation as to composition and figures, light and colour; by the burning desire of the fervent pioneer to avoid alike triviality and rest. His art was incorrect, irregular, unbalanced, but never weak or slight; he missed fire sometimes, hit the mark at others, as all those are apt to do who seek to explore new ground. He declared that painting was not an art, that is to say an affair of rules and canons, but an intensely personal work of inspiration. He depreciates Michael Angelo, to whom, nevertheless, he is united by the perennial discontent and by the restlessness of mind which prompted him also to seek out new difficulties. He was an idealist and a realist; clear and lucid at one time, like Don Quijote, at other times he was epigrammatic and obscure like Persiles; he painted the human better than the divine and almost always subjects the divine to the human. He is freer, more modern, more positive as he grows older, and is a rebel up to the last moment of his life. Such was El Greco."

It is not necessary for us to consider in detail the art of El Greco; this is not the place for such a study, and we should not venture to treat of it after presenting it

in the eloquent words of Señor Cossio. His art did not have a definitive, much less an immediate influence on Spanish painting, genial and characteristic as it was. He lived a secluded life in Toledo, where he died, and he fostered in that city a condition of art which did not exist before his time. The many convents and churches and even the Cathedral, the first church in Spain, which had formerly employed foreign artists to execute their paintings, now commissioned El Greco and his pupils. They did not form a regular school, these artists who lived only in the odour of sanctity, but they produced a development which, although rapid, was also transitory on account of the monopoly of Castillian art exercised by Madrid a few years later. The only painter who adopted the style of El Greco was his son Jorge Manuel Theotocopuli; the other painters who studied in Toledo took nothing from him unless it were a certain freedom and facility of technique; never his audacity. They appear never to have arrived at a just comprehension of the spirit which animated the master. The best known of these painters are Luis Tristan, Orrente and Padre Mayno, who afterwards left Toledo for Madrid.

Meanwhile, Valencia and all the eastern coast of Spain were more and more influenced by Italian art. A native of Valencia, Vicente Juanes, commonly called

Juan de Juanes (1523–1579), founded his style on the teachings of Raphael's pupils and on the works of that master which he studied in Rome. He returned to Valencia, where he gave a great impetus to art, directing it, wholeheartedly, towards the ideals of that school in which he had been formed. His pupils degenerated in style until another son of that district, Francisco Ribalta (? –1628), of the city of Castellon de la Plana, who had also studied in Italy, brought thence, in his turn, some new principles of Italian art. The freedom of Ribalta's technique, his vigorous tonality and his spirited chiaroscuro, had their influence on the school of Valencia. Espinosa (1600–1680), Esteban March (? –1660) and others kept up his tradition in this district. This school reached its apogee with the masterly art of José de Ribera (1588–1656). Ribera studied at Valencia with Ribalta, but he went, while still young, to Italy, where, after studying the great classics, he adopted the realistic and energetic style of Caravaggio, with its broad effects of light and shade, which was more in harmony with his temperament.

Ribera settled at Naples, where his fame increased day by day; he was petted by the great, favoured by the Viceroys and adored by the intellectual classes; he lived in that city for the rest of his life, making

much money and being very kindly treated. "Lo Spagnoletto," as he was called in Italy, was a painter who was distinctly Spanish in temperament and character. The realism of his types and of his figure studies, his forcible and expressive modelling, and especially his free and masterly technique, place him amongst the great and incontestable masters, not only of Spanish painting but of the painting of all countries and of all times. The subjects of his pictures, unpleasing, sad, awe-inspiring, but never repulsive, have no doubt prevented his works from being valued as highly as they deserve. His style is characteristic and unmistakable; his output was vast and he was so much admired in his own day that his influence was felt in Spain, especially in Valencia, and much more in Naples, where his pupils and imitators continued his school for some time.

Andalucia, and more especially the city of Seville, was the birthplace of painters of merit, but until the beginning of the seventeenth century the Sevillian school is not distinguished by any definite character. This school arose by the impulse given by the works of Juan del Castillo and Francisco Pacheco, each distinctly individual and opposed to each other in their artistic tendencies. Pacheco, who was more learned than artistic, more a master than a painter,

continued the Italian tradition of the past century; while Castillo, taking nature for a model, created that realistic Spanish art which was to form, a few years later, the style of Velazquez, Zurbaran and Murillo.

Francisco de Zurbaran (1598–1662 ?), though not born in Seville, lived there from an early age and passed the whole of his life in that city. He can, and should be, considered as a Sevillian artist. Zurbaran's art has an intimate relation to that of Velazquez, although he, who stayed always in Seville, did not see life, or study, or develop his talent in such advantageous circumstances. We do not say that he might, with these advantages, have equalled him, for Zurbaran, without doubt, lacked the genius of Velazquez. But we must concede that the former, without any foreign influence, produced work which was remarkable for its purity of technique, which was noble, vigorous, sober, and eminently national.

Velazquez, who left his native city in early youth, cannot be considered as one of the members of this school, on which he had no influence at all; the school is crowned by the art of Bartolomé Esteban Murillo (Seville 1618–1682), who was the best known and most famous of the Spanish painters until a few years ago, when the name of Velazquez became impressed on the

world with such irresistible force that it eclipsed, in a measure, the fame of his fellow-townsman.

Murillo understood art in a different fashion to that in which it appeared to the great Spanish painters before his time. He always represented the sweet and agreeable side of life and of his subject, and he avoided the dramatic or vehement scenes. It is not necessary in order to admire his art to possess great powers of imagination or reflexion. He had, on the other hand, that faculty of representing simple beauty which is not so easy of realisation as it may appear to some. In that spirit he saw the vision of the Conception, which he has made so popular; a vision which was reproduced numberless times by his pupils and imitators.

At the same time that Murillo was working in Seville, Juan de Valdes Leal (1630–1691), a prolific artist endowed with realistic talent, achieved some fame.[1] In the seventeenth century there was another important artistic manifestation in Andalucia besides the school of Seville, which we have already mentioned. It was similar in character to that school, but has sufficient idiosyncrasy to warrant a separate notice. We refer to the School of Granada, in which there were only two artists of real importance. Pedro de Moya (1610–1666), who

1 This painter, whose fame increases day by day, is worthy of a detailed study by the light of modern criticism.

fought in Flanders, went afterwards to London, where he met Van Dyck, whose colouring and style strongly impressed him. It is said that he, in his turn, influenced Murillo.

The other painter of Granada of whom we must speak is Alonso Cano (1601–1667), painter, sculptor and architect; he it is who gives character to the school. He bears a certain resemblance to Murillo in his colouring. He went to Madrid, where no doubt the art of Velazquez influenced him profoundly, as some of his works demonstrate. Although some critics place him by the side of the great masters, he does not merit such an exalted position.

Such is, traced in outline, the state of painting in the different provinces of Spain at the time of the birth and the development of the School of Madrid.

# CHAPTER II

## THE TOWN AND COURT OF MADRID

In the centre of the Iberian peninsula, on the southern slopes of the Sierra of Guadarrama, was a position which could be defended with ease on account of its strategic advantages, being a little in advance of the line of the river Tagus and having direct communication with the city of Toledo and the north. On this site was built a "Castillo" or "Alcázar," of which we find the first mention in tenth-century chronicles.

The Arabs enlarged this fortress and its precincts and gave a name to the place in which it was situated. They began to speak at this time of *Magerito* or *Mayoritum*, but it is impossible to say now which of these two was the original name of that city which has passed down through the centuries as the capital of Spain. It was, on account of its position, the theatre of many sanguinary contests during the struggle for the recovery of the country.

In 939 Ramiro II. took possession of *Magerito*, but he was compelled to abandon that position. The Emir of Cordova strengthened the walls in order that the fortress might serve as a powerful outwork of defence for Toledo. Alfonso VI. conquered it definitely for the Christians in the year 1083. Since that date *Majerit* began to develop, although but slowly, on account of the raids of the Mahomedans, who often dashed right up to the walls of the city.

The *Castiello*, placed, without any doubt, on the site where stood formerly the Alcázar and where the Royal Palace stands now, was of great value in the defence of the city ; the fortress is mentioned by this name in the Statute laws of Alfonso VII.

When the recovery of the kingdom was assured and all that region was more secure, *Madrit* became a place of amusement to Alfonso XI., serving later as a residence to some of the Castillian monarchs. The city figured later in the struggle between Don Pedro I. the Cruel and Don Enrique II. de Trastamara, whose adherents delivered it treacherously to the enemy.

In 1373 Juan I. gave the lordship of *Madrit* to Leon V., King of Armenia, who lived in the town for two years ; after his death it reverted to the crown of Castille. Henry III. added to the palace, giving it the appearance of a royal residence and building new and strong

towers. He lived in the town during the greater part of his life and celebrated here his marriage with Catherine of England. In the reign of Juan II. the Cortes met in *Madrid*, and a little later Henry IV. materially contributed to the development of the town, which was then known under the name it now bears and was one of the most important cities of the Peninsula. It was considered to hold a place in the first rank of Spanish cities in the reigns of the Catholic Kings and in that of Charles V., who imprisoned here his old enemy, Francis I. of France, after his defeat at Pavia.

Philip II. moved his Court here in 1561. His son Philip III. took the Court to Valladolid in 1601, but brought it back again in 1606, the year in which Madrid became definitively the capital of Spain. The environs of the town were, until the sixteenth century, well provided with both forest and stream; but, with the arrival of the Court, the neighbourhood, far from improving, deteriorated considerably. During the first hundred years of Madrid's existence as a capital city the greater part of the woods which surrounded it were cut down in order to provide material to build eccentric palaces for the nobles or to feed the fires of the courtiers. The want of wood-land was naturally followed by a want of moisture; so much so that in the reign of Philip III. there was a regular water-famine.

The Kings of Spain did not attempt to remedy the defects of the city, or to modify the unevenness of the ground, or to plan out wide and straight streets; but allowed nobles and courtiers alike to build as they could and as the fancy seized them. Madrid therefore increased in size and in population, but it was not worthy to contain the Court of a monarch on whose dominions the sun never set.

Philip II. did not trouble himself to beautify the place which he had chosen for a capital, but he spent a fortune in building the monastery of El Escorial, destined to be the burying place of the House of Austria, on the steepest and most sterile spot on the southern slopes of the Guadarrama. This fact is typical both of the age and the monarch, and it sums up the temperament and the ideals of the Spanish people in the seventeenth century.

When Philip II. made Madrid the capital of the monarchy it had not more than twenty-five to thirty thousand inhabitants and about two thousand houses. There were cities in the Peninsula at that time which were of greater importance, and the choice of Madrid as a capital city has been severely criticised; situated, as it is, in the interior of the country, in a poor district and without an abundant river. The reason which induced Philip to elevate Madrid to the rank of a capital

was, no doubt, of a political nature. He had no other desire than to create a new capital which should be the only one and common to the whole kingdom, and which should be free from the historical traditions, the sympathies and antipathies of those which had preceded it. With the arrival of the Court the population doubled in a short time.

Philip III., who was born in Madrid, endeavoured to embellish it, but without attempting any definite scheme of extension or construction; he left only isolated buildings dotted about in different parts of the town. Of these the finest are in the Plaza Mayor, which is now in much the same state as it appeared in his day.

The reign of Philip IV. was remarkable for a spirit of refinement which had, up to that date, been unknown in the Spanish Court. This monarch was frivolous and careless as to politics, the burden of which he allowed to rest on the shoulders of his favourite, but his character and his tastes gave more animation and vivacity to the Court than it had enjoyed with his predecessors.

The reign of Philip IV. is the most important era in the history of Madrid; it is in that reign that art reached its zenith in all branches, particularly in that one in which we are interested. These are the days of

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Velazquez and of the School of Madrid, which lasted on into the following reign, that of Charles II., although in a decadent form. This, too, is the reign in which dramatic performances were given in the theatre of the Buen Retiro, rendered notable by the genius of Calderon and Quevedo and by a host of writers of great merit although of lesser fame.

The King lived in the Alcázar. This palace was large and roomy, but doubtless it lacked the conditions which help to make life comfortable. Its origin was the ancient Arabic Al-cassar, which had become the Castiello of Christian times and had been improved and enlarged in the reign of Charles V. and Philip II. These monarchs received within its walls ambassadors from all the Courts in the world, and here were to be seen arms and banners wrested from their enemies at Pavia, Lepanto and San Quintin. In the reign of Philip III. trains of victorious Spanish generals no longer arrived at the palace and the glorious tidings of battles gave place to whispers about Court intrigues and affairs of gallantry.

Philip IV. received the talent of the day in his palace, now called the Alcázar. Here he placed his magnificent collection of works of art, especially those pictures which now form the most important part of the works exhibited in the national museum of El

Prado; in this palace Velazquez lived and painted nearly all his pictures, and here came Mazo and Carreño and all the notable artists of the School of Madrid.

The Alcázar, neglected and badly furnished as to the interior, nevertheless presented an imposing appearance as far as the exterior was concerned. What was wanting was a unity of construction impossible in a building which had been increased at different periods by the addition of wings and towers. The interior consisted of a veritable labyrinth of courtyards, corridors, galleries, apartments, chapels, oratories, rooms, and even of small gardens which separated the different parts of the building from each other. In front of the palace was a spacious *plaza*, on one side of which were the stables and the armoury. The principal façade was that on the south side, which had been built in the reigns of Charles V. and Philip II.; it had great towers at either end, one of which was not built, however, before the regency of Doña Mariana of Austria. In this frontage large doorways gave ingress to two immense courtyards, at the further end of which were the staircases leading to the royal apartments, which were very large and adorned with magnificent pictures. The northern and western façades were older and preserved that fortress-like air

which the building had formerly possessed. Small towers and turrets have been added to these.[1]

In this Alcázar, Charles Prince of Wales, son of King James I. of England, was lodged on his arrival at Madrid after his incognito voyage in 1623. He was accompanied by George Villiers, Duke of Buckingham, President of the Privy Council and favourite of his Majesty.

This adventurous journey of the Prince of Wales is well known. In his honour the Spanish Court appeared in all its brilliancy, and Philip IV., who was only eighteen years old, with his favourite Don Gaspar de Guzman, then in the first flush of his changeable fortune, surpassed themselves in their efforts to welcome and entertain the heir to the English throne. The attention of the Prince must have been engrossed by the processions which defiled before him and by the receptions held in his honour, both so typical of the Spanish Court. In these he saw the ladies of the royal family wearing the characteristic costumes of that date, surrounded by ladies in waiting and maids of honour, by gentlemen, pages and servants; all of whom, no doubt, presented a very different appearance from that

[1] A minute description of the Alcázar as it was in the times of Philip II. is given in "Anales d'Espagne et du Portugal," by Juan Alvarez Colmenar, Amsterdam, 1741.

to which he was accustomed in his own country and his father's Court.

In this reign the importance of the Alcázar began to decrease on account of the rivalry of the Buen Retiro, a palace suitable both as a resort of business or of pleasure and which is directly concerned with our study, as we shall see later.

The building of Madrid did not increase much in these days, and the Kings left no trace of their sojourn in the city other than the immense multitude of churches and monasteries, which covered a third part of her area.[1]

These convents had not any appearance of grandeur or importance, but were enclosures in which faith and the hope of salvation were enshrined by the piety and religious fervour of the age. Almost all the convents had a public church, whose walls, ceiling and altars were decorated by works of native artists; to this fact is owing the large number of pictures having religious subjects which were painted by the School of Madrid. Charles II. left the impression of his own low spirits and melancholy disposition on the Court life of his day. He followed, nevertheless, as far as he could, the routine

1 In the course of the seventeenth century it is calculated that seventy convents were either built on a new site or re-erected in Madrid.

laid out by his father, and he dragged out his wretched existence between the Alcázar and the Buen Retiro.[1]

1 The Madrid of the present day has, of course, been altered and improved from that city of the House of Austria of which we have spoken and which is the only one which interests us now. The Royal Palace stands to-day on the site once occupied by the ancient palace, which was destroyed completely by a terrible fire in the year 1734; but it retains no resemblance to the old Alcázar. It dates from the reign of Philip V. The enlargements of the palace and the general embellishment of Madrid are due to his two sons, who both succeeded him on the throne, Ferdinand VI. and, above all, Charles III.

# CHAPTER III

## PAINTING IN MADRID BEFORE VELAZQUEZ

Our attention will be occupied in this chapter with a description of the state of painting in the Spanish capital during the sixteenth and the first years of the seventeenth centuries, and with the various foreign influences which were felt at that period; until this time the works of painters of the School of Madrid do not seem to bear a definite and characteristic stamp. The Court, apart from the Spanish School, was not altogether without its titular painters. A small number of artists were always in attendance on the King and had the privilege of being seated near the throne. They painted the portraits of members of the royal family and also of the nobles and gentlemen who were attached to the service of the crown. They were therefore almost exclusively portrait painters. The origin of these artists was not Spanish, neither would their art be considered as a national develop-

ment. Antonÿ Mor or Moro (1512–1588), a native of Utrecht and portrait painter to Charles V. in Flanders, was brought to Spain in 1552 by Cardinal Granvella to make a prolonged sojourn at Court. He was very highly esteemed at the Court of Philip II. and has left a quantity of portraits in Spain. Mor, who was very much influenced by primitive Flemish art, studied and made copies of the works of Titian and other great Italian masters during his stay in Spain. In this way he perfected his manner, so masterly and unmistakable, and took his rightful place amongst the portrait painters of all time.

When Mor forsook Spain he left behind him a pupil who, without equalling the master, yet succeeded in assimilating his style, in which he did very good work. We refer to Alonso Sanchez Coello.

Sanchez Coello was born in the beginning of the sixteenth century in the village of Benifayró, near Valencia, and he died in Madrid in 1590. He studied in Italy, but afterwards acquired his manner studying with Antonÿ Mor, who was his great friend. When the master returned to his country, Philip II., whose goodwill Sanchez Coello had managed to gain, appointed him his portrait painter and lodged him in the treasury adjoining the Alcázar. All the nobles and courtiers desired to be painted by this artist, whose

studio was visited by them and by the members of the royal family.

His portraits, rather hard and painstaking in execution, are, notwithstanding, strong and masterly. His drawing is correct. The effect of the whole suffers from the minuteness with which he represents detail; but, on the other hand, he gains in characterisation, a valuable quality in a portrait painter.

He was not content to limit himself to portraits, but also undertook pictures with religious subjects. He did not excel in this style, even though he has left notable works like the immense screen of the reredos of the church of the Espinar in the province of Segovia, in which the chiaroscuro is given in masterly fashion. His portraits are very numerous, as all the notable figures of that Court served him as models in their turn.

When he died his influence survived him, for he left many pupils, who imitated both his manner and his ideals. We may mention, amongst others, his daughter Isabel Sanchez Coello (Madrid 1564–1612) and Felipe de Liaño (Madrid ? 1625), who showed great facility in the production of small oil portraits; and Juan Pantoja de la Cruz (Madrid 1551–1610), who succeeded his master in the position of portrait painter to the King and the Court. Philip III. patronised him, giving him constant

commissions. The manner of this artist, which very much resembles that of his master and is sometimes confused with it, is really much less skilful and correct. The school now began to degenerate, as can be seen more clearly with Bartolomé Gonzalez (Valladolid, 1564–Madrid 1627). Although Gonzalez never studied under Pantoja, he being a pupil of Patricio Caxés, he very quickly adopted the style of the before-mentioned portrait painters and achieved notoriety and honour in this school. He was portrait painter to the King and painted some important portraits for the Court.

With this artist ends the school which we have mentioned rather on account of its existing just before those Court painters who formed the nucleus of the School of Madrid than for any influence exercised on that school by the manner and technique of Mor, as kept up by the before-mentioned artists.

Side by side with this manner of painting there existed another with which it had nothing in common. This was the work of artists who were usually Italians brought to Spain by Philip II. in order to paint pictures and frescoes for the monastery of El Escorial. The most famous of these were Lucas Cangiaso, Frederico Zucchero, Pelegrino Tibaldi, Bartolomeo Carducho and Patricio Caxés.

The last-mentioned painters are of especial interest to us for having left respectively a brother and a son, Vicente Carducho (Florence 1585–Madrid 1638) and Eugenio Cax´s (Madrid 1577–1642), who were both educated and naturalised in Spain and were known later as Spanish artists in Madrid. Both of them left pupils who taught according to the mannered style of art in which they had been educated. Carducho worked for the palace of the Pardo and other royal residences, and he is the painter of the series of pictures which represent passages in the life of San Bruno, a great number of which are preserved in the Prado Museum. They show great facility and mastery of technique; but nothing more. It is easy to see that the art has been acquired, and there is little sentiment and absolutely no inspiration. This master was a man of culture who wrote a book entitled "Dialogues," in which he expounded the theory of painting; it is a work of some interest and was printed in Madrid in the year 1633.

Carducho had many pupils; amongst those who must be noted are Felix Castelló, Francisco Fernandez, Pedro de Obregon, Bartolomé Román and Francisco Rizi, of whom we shall speak later.

Caxés, like Carducho, painted for the royal palaces; the two artists were great friends and often worked together; their designs are much admired. They exercised

considerable influence on the art of their times, leaving as their chief pupils Luis Fernandez and the licentiate Pedro de Valpuesta, of whom we shall speak presently, and Juan Arnau (Barcelona 1595–1693), whom we shall not consider as an artist of this school because, although he studied in Madrid, he practised art afterwards in his native city.

Angelo Nardi must be mentioned with Carducho and Caxés; he was apparently born in Florence, but he worked in Spain for the greater part of his life and was appointed Court painter at the death of Bartolomé Gonzalez. He died in 1660.

The popular Spanish painter Juan Fernandez Navarrete, called the Mute (1526–1579), was a native of Logroño, but educated in Italy and an imitator of Italian artists; he was employed by the Court and worked for the Escorial.

Fray Juan Bautista Mayno, a Dominican monk, was of purely Spanish birth and was educated in the School of Toledo; he exercised much influence in Madrid at this time. He was esteemed for his talent, respected for his character, and was chosen to be drawing-master to Philip IV. before he came to the throne; after he became King, Philip liked to have him constantly with him and consulted him about everything pertaining to art. His style was influenced by that of Veronese,

although it was rather dry and hard. Mayno died in 1649.

Pedro de las Cuevas (Madrid 1568–1635) was famous in these days, not because he excelled as a painter, but because he was the master of young men who afterwards became great artists, such as Pereda, Carreño and others not quite so well known.

These artists, as we have seen, were in intimate relations with the Court and went wherever the King happened to be, or wherever there was need of their services. It is easy to understand, therefore, that when from 1601 to 1606 the Court migrated from Madrid to Valladolid, a great number of them followed in its train.

The Duke of Lerma, favourite of Philip III. who exercised great influence on his tastes, was at this time in the zenith of his power, and, as he was devoted to art, he lavished attentions and favours on artists.

During the five years in which the Court was in residence at Valladolid great artistic activity prevailed in the Castillian city. The palace of the King was put in order and decorated; hard by the palace a theatre was built which had an immense hall, two hundred feet long and seventy-four feet wide. In honour of the birth of the hereditary prince (afterwards

Philip IV.) the Court, the nobles and the town squandered as much money as they could collect in festivities and in decorations, striving to give to all they accomplished a certain artistic character.

Painters, sculptors, silversmiths and even engravers were employed by the Court in the few years of its stay in Valladolid. Pompeyo Leoni cast statues, Diego de Praves and the old sculptor Juan de Arfe modelled, cast and sculptured in the service of Philip III. But we must remember that however famous the painters of the Court were at this time, they did not form a regular school of painting; they were all artists of the second rank, and their greatest claim to honour lay in their being the predecessors of those men who, a few years later, founded the national and original School of Madrid—a school which completely changed the tendencies and the ideals which had hitherto been accepted.

When painting was in this condition of decadence the Spanish Court was visited by no less a personage than Peter Paul Rubens, and we must not omit to mention the opinion of this master on the art of his day.[1]

1 All the details of Rubens' journey to Spain, and very curious they are, can be found in "Rubens, diplomatico español, sus viajes a Espana, y noticias de su cuadros segun los inventarios de las casas Reales de Austria y de Borbon," by Cruzada Villaamil, Madrid 1874.

Vicenzio de Gonzaga, Duke of Mantua, a protégé of the House of Austria, to whose kindness he owed his position, desired to seek the protection of Philip III. once more; to this end he sent an ambassador who was charged to convey magnificent presents to the Spanish monarch. Gonzaga, knowing the high position held by the Duke of Lerma at Court and wishing to gain his good will, ordered copies to be made in Rome of twelve masterpieces which he intended to present to the favourite, whose devotion to art was well known. Pietro Facchetti painted these copies and Rubens was commissioned to take all the presents to Spain; he was even then a celebrated man, with a good presence and very well suited to such a position.[1]

1 In the list of these presents we find, in the first place, those destined for the King and the Duke of Lerma: "For H.M. the carriage and horses. Eleven arquebuses, of which six are of whalebone and six are engraved. A vase of rock-crystal full of perfumes. All the pictures are for the Duke of Lerma. A large silver vase. Two golden vases."

In the letter which Rubens brought to Iberti, the representative of Mantua at the Court of the King of Spain, there is the following paragraph: "Peter Paul the Fleming, our painter, goes with these presents, to whose zeal we have resolved to confide all the gifts . . . and the arquebuses which have been made according to the usage of this country, with great care, of fine steel and with a magnificent skill, the secret of which Peter Paul can explain. . . . The pictures are for the Duke of Lerma, and all that should be said as to their quality and origin will be said by Peter Paul, like the intelligent

Rubens arrived at Valladolid on May 13, 1603. He fulfilled his mission, though not without difficulty, as, on account of the bad state in which the pictures arrived, he had to repaint them himself in great part. Having completed this task, he set to work to study and copy many of the foreign masterpieces which were treasured in the Palace, and also to paint on his own account. According to the wishes of the Duke of Mantua, he was to have been assisted in this work by Spanish painters, but these painters appear to have been very lightly esteemed by the great Fleming, as he wrote: "I do not speak actuated by any ill feeling, but on account of the desire of Sr. Iberti, who wishes that, in a moment, many pictures should be painted with the aid of Spanish painters. I will follow his advice, but I do not approve it, considering the short time we have at our disposal, and the incredible inadequacy and idleness of these painters and of their manner—(from which may God preserve

man that he is; so we will not enter into any more details. These presents must be offered by you personally, assisted, of course, by Peter Paul, and we are pleased that he shall be presented as being expressly sent with them. And as this same Peter Paul paints pictures and portraits admirably, we desire that if there be any more ladies of importance, besides those whose portraits have been sent by the Count Vicencio, you will take advantage of his presence in this matter."

me from any resemblance!) so absolutely different to mine."

There could be no greater frankness, and we are not left in any doubt as to the opinion held by Rubens about these artists. But the period of decadence and mannerism was soon to pass. The time was at hand when the school was to produce immortal works worthy of being compared, and of succeeding to, the paintings of Rubens himself.

As we have already said, in 1606 the Court migrated definitively to Madrid. In 1628 the Flemish painter returned to Spain with another diplomatic mission of great importance; he came then in the zenith of his career, when his name and his fame were on the lips of the whole world. Philip IV. ordered his painter, the young Velazquez, to accompany him in Madrid. What an impression it must have produced on the young beginner, this arrival of the master at the Court of Spain, with the title of ambassador and laden with honours! It must have been great indeed, but yet it did not cause him to vary in the least in his art, which was so different from that of Rubens, for at this time he painted his famous work "Los Borrachos," so distinct in quality from anything produced by the Flemish master. Nothing has come down to us to prove that Rubens' attention was attracted to the work of his

companion in Madrid, but, however much opposed it was to his own artistic tendencies, he certainly would not have said this time, as he had done in his former stay in Madrid, that the painters of the Court of Spain were insignificant and despicable.

# CHAPTER IV

## VELAZQUEZ. GENERAL SKETCH OF THE SCHOOL OF MADRID SINCE VELAZQUEZ

In these days, when the outlook of Spanish art was so gloomy, a youth, almost a child, who had been born in Seville on June 6, 1599, began his artistic education. This was Diego Rodriguez de Silva y Velazquez. From the early age of eleven he was the pupil of Francisco Pacheco, that highly cultured painter to whose house flocked all those who were most distinguished in art and letters in the Andalucian city. The teaching of Pacheco, his artistic maxims, his hackneyed reproduction of the pseudo-classic form of art in favour at the time, did not have any influence on the style or the aspirations of his pupil, both of which were directed towards the faithful interpretation of nature. There was nothing of the conventionality of the schools on his work; nothing of that attempt to refine away the coarseness which the live model sometimes suggests to

those who cherish a high ideal. He copied nature exactly, without attenuation or falsification; this was the fixed idea to which he always remained faithful, aided by his tranquil, studious disposition and the possession of a most perfect organ of sight.

His first attempts consisted of a multitude of studies, very carefully rendered, sometimes with pencil and sometimes with colour. He was still quite young when he executed some of those works which amaze us by their realism, by their masterly drawing, a quality which was innate in him, by their sculpturesque relief and by their sobriety.

England possesses some of the most important works of this date—"The Immaculate Conception," and "Saint John in Patmos," belonging to Mr. Laurie Frere, "Christ in the house of Martha," in the National Gallery; "The old woman frying eggs," in the Cook collection, and "The Water-Carrier of Seville," in Apsley House, the most famous of them all.

The style of art manifested in these pictures and in all of those which Velazquez produced in Seville during the year of his apprenticeship was in direct opposition to the theories approved by Pacheco; but he, far from trying to pervert such an evident vocation, encouraged his pupil in the realization of his frankly naturalistic manner, and, enchanted to perceive that the young

painter also possessed high moral qualities, he made him his son-in-law before he had completed his nineteenth year. A little later, after an unsuccessful attempt in 1622, Pacheco succeeded, in 1625, in introducing Velazquez to the Court of the King of Spain, from whose service he was never to be removed during the whole course of his life. We can judge of the admiration excited by the first work of the young Sevillian artist, the portrait of the Court official Fonseca, which was painted as an example of his skill, when we learn that after the King, the Infantes and the Court had examined it, Velazquez was appointed to a salaried post in the palace and was charged to paint the portrait of the King without delay.

The portrait of Fonseca is lost, but there are in existence several portraits of the King, of the Infante Don Carlos and of the Count-Duke of Olivares, which were painted during the first few years of the residence of Velazquez at Court—works of such mastery and individuality that they suffice to explain the feelings of jealousy with which the young painter was regarded by the mediocre artists of the Court of Philip IV.

The position of Velazquez, however, acquired stability day by day, and two notable achievements did much to augment it. One of these was the equestrian portrait of the King, painted in 1625, which brought him much

fame at the time but has since disappeared; the other was the prize awarded him for his canvas representing "The expulsion of the Moriscos from Spain," in open competition with three other Court painters, Vicente Carducho, Eugenio Caxés and Angel Nardi. The committee which awarded the palm to Velazquez was composed of distinguished artists. This picture was lost, unfortunately, in the burning of the Alcázar in 1734, but another canvas remains, "Los Borrachos" (the topers), finished two years later. This work is a synthesis of all that he had accomplished up to that date. It shows all those qualities which distinguished the paintings executed at Seville during his apprenticeship, but in a much higher degree. The Spanish "picaresca" or rogue comedy, which plays such a brilliant part in the literature of the day, has never been better rendered than it is in this astonishing picture. In it the artist represented the characterisation of types with a force of expression which he never afterwards surpassed. If he had died immediately after painting "Los Borrachos," this picture alone would have shown his supremacy and would have proclaimed him the founder of the School of Madrid—a school which had not, up to that date, received the impress of a strong personal influence. And yet this brilliant beginning was only, as it were,

the harbinger and the pale reflection of what was to come later.

The first visit of Velazquez to Italy in the year 1629, the same year in which he finished "Los Borrachos," marked a period of progress in the perfecting of his native talent which was much assisted by the study of the great Italian masters and by his constant desire to give a sober and faithful representation of nature.

Between 1631, the year in which he returned from Italy, and 1649, the year of his second visit, we find the most varied and astonishing output of the artist's life; not on account of the number of works he produced, for Velazquez was never prolific, but on account of their extraordinary merit. Some idea of the progress achieved by the painter during this period, when his style was becoming ever more accentuated, can be obtained by the study of the following works: the subject picture "The Lances," the equestrian portraits of the King and Queen, of the Princes and of the favourite the Count-Duke of Olivares; the two Christs at Madrid and in London; the hunting scenes, the portraits of some of the buffoons and the very typical portrait of a Spanish woman with her mantilla, her rosary and her fan, which is in the Wallace Collection. During the course of these eighteen years of his maturity, we see the development of what critics have called his *second manner;* a

style which is broader and more grandiose than that of his youth, in which he shows himself more and more as a colourist, gaining in richness of effect by those fine grey harmonies, sometimes of silvery hue, which are so characteristic of his work and so unmistakable. But he had yet latent in him the power to create a higher art; that art of subtle simplicity which is noticeable in all the works produced during his last decade: an art so subtle that it has been only recently appreciated and in which he reached his highest level.

Velazquez painted the portrait of the Doria Pope in Rome in 1650, which had been preceded by the bust of Juan de Pareja, now at Longford Castle, and by the study for the portrait of the Pope which is at the Hermitage; from that time until his death in 1660 he had little time to devote to his art. He was a high Court official with his time very much occupied in over-seeing the works in connection with the Alcázars and royal palaces, a task which greatly hindered his artistic production. He managed, however, to steal enough time from his annoying and multifarious occupations to create such masterpieces as the last portraits of the King and Queen and of the Princes, which we now admire in Madrid, Vienna, London and Paris; the second series of the dwarfs and buffoons of the Court, more wonderful and even richer

than those he painted in middle age, and some characteristic pictures which we must class with these, "Æsop" and "Menippus," pictures which have nothing Greek about them, but which bear the same relation to the last period of his art as *The Topers* did to the first; the two religious pictures, "The Coronation of the Virgin" and the "Holy Hermits"; the six mythological subjects, of which three were lost in the burning of the Alcázar in 1734 and three remain at the present day; "The god Mars" and "Murcury and Argos," in the Prado Museum, and the "Venus of the Looking-glass," in the National Gallery: lastly, the incomparable works, "The Spinners" and "The Maids of Honour," which are models of synthetic art, of astoundingly simple technique, of discreet harmonies and of a rare knowledge of values. They are, in short, examples of a supreme art which, never ostentatious, seems less like painting than actual truth; they are magnificent works, created spontaneously without showing in any part of them a symptom of effort, of weakness, or of fatigue. Such was the genius who gave his name to the School of Madrid and who, by means of about a hundred works, has exercised such a powerful influence on all the modern schools of these latter days.

The artistic production in Madrid in the times of

Velazquez and in those which immediately followed forms a real school, if by such a term be understood the united effort of various artists who were bound together by common education and by a common ideal. These painters, who lived in Madrid during the seventeenth century, produced work which showed an artistic ideal and a unity of aim which connected them with each other; the fact that some of them were not born in Madrid and that some of them came under foreign influence, which was never very marked, is not enough to separate them from the school. It is true that they were in charge of the royal collections of Madrid, where they saw and even copied the masterpieces of foreign schools, which accounts for the fact that some of them, who were influenced at times by these pictures, show the marks of foreign influence in their own work. But they can always be distinguished from, and need never be confused with, the foreign artists.

They worked in various branches of art, but the most important and the most numerous examples are to be found in the two classes which were then in demand: religious pictures for the Church and the Convent, portraits for the palace of the King or the great noble.

It is quite impossible to make divisions within this school, for in so doing we should make as many as there were notable artists who illumined it. As the

school did not last long, it seems more convenient to classify the artists according to their date. We must therefore be content to study them chronologically, without other link than that constituted by the fact of their living in the same place and in the same time.

Some critics consider that the School of Madrid is the School of Velazquez. This is not strictly accurate. Velazquez had some imitators, but he did not form a school. For this reason when we speak of the School of Madrid since Velazquez we do not mean a school of his imitators, but of painters who flourished in Madrid at a later date, some of whom imitated him but others kept sufficiently apart not to be considered in that light. Velazquez is the great figure of the school, which he raised to that rank by his own talent and renown. He first adopted a broad and synthetic manner; he made it possible for those who followed him to attain to a sane and masterly execution, even if, by his dominant personality, he sometimes destroyed the originality of the talent of those with whom he worked.

In the preceding chapters we gave a slight sketch of the state of painting in Madrid at the beginning of the seventeenth century, and we mentioned the most prominent artists of that time; we also placed in its position and in its time the figure of Velazquez, of

whose life and works we made but brief mention, these having been already studied by so many critics and not forming part of our scheme. We now propose the following course of study:

We will begin by considering the works which approximate most to those of Velazquez, either by their style or by their date. With this view we have collected information on the many doubtful pictures ascribed to the master; pictures which those critics who devote their lives to the analysis of his technique and of his unmistakable manner have declared to bear a great resemblance to his work but not to have the stamp of undoubted originals. From this study and analysis we trust that our readers will draw the conclusion to which we have already committed ourselves —namely, that they are the work of Juan Bautista Martinez del Mazo, who has been forgotten for so many years and whose name, overshadowed by that of his master, it seems to us only just and right should be rescued from oblivion.

Following the chapter on Mazo, we propose to include one on the pupils of Velazquez, that is to say, of those painters who received instruction from the master for reasons dictated by friendship, by kindness, or in the pursuit of his profession. They were not, strictly speaking, his pupils, for it is well known that

he had no studio in which pupils worked under his direction.

Having accomplished this sketch of the School of Madrid, we propose to retrace our steps, leaving the strictly chronological order of events, to speak of certain artists who flourished before those whom we have just mentioned, making special mention of Antonio Pereda, who was undoubtedly the most important of them and who was actually a comtemporary of Velazquez, having been born in the same year, 1599. We will then devote a chapter to the brothers Rizi (Juan and Francisco), who were important artists, both characteristic of their school, although they cultivated different styles; the elder, Juan, adopting a sober and simple manner, which rather resembled that of Velazquez, whilst Francisco preferred one which was more decadent and overcharged. The latter had more fame in his day than his brother, although he had less talent and originality. He was one of those who helped to cause the downward progress and final extinction of the school.

We then propose to speak of Don Juan Carreño de Miranda, a painter who was perhaps, after Velazquez, the best known and the most accomplished of all those who worked in Madrid in that century. He was proficient in all the branches of art then in demand at the Court, and we find him at the same time decorating cupolas in

fresco, painting subject pictures, or portraits of the sovereigns, the nobles, and the buffoons for the Court. Sometimes inspired by Velazquez, sometimes by Van Dyck, we notice above all in his work the impress of his own individuality, his knowledge of art and his masterly technique. Carreño had pupils and he formed a school, although it only lasted for a few years; he died in 1685, when the apogee of art in Madrid was nearing its end.

His pupils will then receive our attention and we shall give the preference to the most significant amongst them, to Mateo Cerezo. We shall then speak of José Antolinez, an isolated artistic personality, and we shall give the names, accompanied by a short biographical notice, of various painters of those times of whom we know something, however little, by means of records and manuscripts. It is impossible to speak of these with precision or authority, on account of the non-existence or the doubtful authenticity of their works.

We shall then pass on to the last great painter of the school, Claudio Coello, that artist who, although his manner was tainted by the over-ornate style of art then dominant in Madrid, at the end of his life achieved a solitary masterpiece, "The Holy Eucharist," now in the Escorial. This picture contains the essence of the

artistic endeavour of the whole school and is painted with a simple and consummate realism.

Lastly we propose to devote a short space to the few and insignificant pupils of this master and to set forth the rapid decline of the great period of art in the capital of Spain which took place in the last few years of the seventeenth and the first few years of the eighteenth centuries.

# CHAPTER V

## MAZO

Almost all celebrated painters have gathered around them pupils or imitators who have produced work which very much resembles their own. Of these imitators there were generally some who had sufficient talent to reproduce the external appearance of the style imitated and to produce pictures which, painted at the same time, in the same country, from the same or very similar models and with like colours and canvas, have been, after the lapse of centuries, confused with the original work of the master. Only deep and prolonged study and a constant comparison of one with another permit the critic to differentiate between the typical, original and unique works of an artist and those of his imitators, which can only be the reflexion of the masterpieces which have inspired them. This fact is very evident when we consider the Schools of Rubens and of Rembrandt and of all the works which are associated

with their names. How often have we not seen works attributed to these masters which, after being subjected to a sound critical analysis, have been found to be the work of a pupil or imitator? Without leaving the Spanish School, we find a palpable example of such a case. Domenico Theotocopuli, that very original artist who was called El Greco in his own time, a name by which he has been known ever since, was imitated to perfection by his son Jorge Manuel. All paintings which showed his marked and characteristic style were formerly attributed to El Greco without discussion; today we can differentiate, but only after a prolonged study of each work. It is evident that the son of this artist was not actuated by a wish to palm off his own work as that of his father, because he sometimes signed his pictures with his own name. The father alone achieved celebrity, and therefore every picture which bore the impress of his manner was attributed to him without serious analysis. Confusion, in this case, has reached its possible limit, for we find the father and son working together in a series of pictures such as the "Apostolado," in which we can barely distinguish the work of one from that of the other.

The same difficulty besets us with regard to Velazquez. Not many years ago whenever a picture appeared which represented the portrait of a personage of the time of

Philip IV., of a dwarf of the type of those who were to be found at his Court, or of a Spanish scene of that period, it was unhesitatingly ascribed to Velazquez. This is not so to-day ; much spurious matter has been eliminated from the list of his paintings and those now attributed to him are either wholly or in great part his own work. Our study will tend to eliminate even more doubtful matter, and perhaps, at the same time, we may discover some of that *terra incognita* which is said by the distinguished critic, Mr. Claude Philips, to surround Velazquez. It is an indisputable fact that there exist works which not only resemble his manner, but are so much like those pictures which we know to be authentic, by their colouring, composition and brush-work, that they have been mistaken for originals not only in foreign countries but even in Spain and in Madrid itself.

We will begin our criticism by noticing the differences which exist between the typical works of Velazquez and those others which show less surety in the drawing, less precision in the outline, and a certain looseness in the brushwork.

When this master's work has been more closely studied it is not difficult to detect these shades of difference, and we can therefore declare a considerable number of paintings to be not authentic. These pictures

resemble each other so closely in their quality that we can but consider them to be the work of one artist, an artist who had become so skilful an imitator that the confusion which has arisen is easily comprehended. This is the *terra incognita;* this is the mystery which surrounds the production of Velazquez and which is nothing more or less than the work of another painter who concealed his want of originality under an undeniable talent.

Recent studies, fortunate comparisons, and our own investigations give us data which we take to be reliable and by which we can not only suggest but affirm positively that this mystery has been cleared up and that to Juan Bautista Martinez del Mazo must be given an important place in the history of Spanish art.[1] He was, as we have seen, the pupil and son-in-law of Velazquez, with whom he lived and in whose studio he

1 We adopt this name, although Palomino and Cean Bermudez call him Juan Bautista del Mazo Martinez, because it is the name given him by Lazaro Diaz del Valle, who knew him in Madrid in the year 1650. Señor Madrazo, in the catalogue of the Prado Museum, also calls him by the name which we now adopt, observing at the same time, in the biographical notice which he dedicates to Mazo, that in the many documents relating to him which are preserved in the Palace on account of his official duties he always signs his name Juan Bautista del Mazo; on the other hand, in the official documents of the time, not written by himself, he is always spoken of as Juan Bautista Martinez.

worked. He aided his master or worked on his own account, using the same materials, living in the same atmosphere, copying the same models and pressing on towards the same goal.

It is hardly a matter of surprise that Mazo's pictures should be confused with those of Velazquez after the lapse of more than two centuries, for we find Palomino,[1] who wrote only a few years after both one and the other were painted saying: "He was so skilled as a copyist, especially with regard to the works of his master, that it is hardly possible to distinguish the copies from the originals. I have seen some copies of his after pictures by Tintoretto, Veronese and Titian, which are now in the possession of his heirs; if these copies were produced in Italy, where his talent is unknown, they would be taken, without any doubt, for originals."

Is it surprising that this man, who was so clever a copyist of the style of artists with whose works he was not familiar, should have arrived at perfection with regard to the style of the painter with whom he lived, with whom he worked continually and with whose methods he was so intimately familiar?

But it must not be imagined from the preceding

1 El Museo Pictorico y Escala Optica, vol. iii. El Parnaso Español Pintoresco Laureado, Madrid, 1724.

remarks that we regard Mazo as a servile imitator. We are now considering him as the imitator of his master's style, but we shall presently speak of his skill in landscape painting and of some other phases of his talent which prove him to be a most accomplished artist.

Mazo has been always spoken of as a native of Madrid; Cruzada Villaamil confirms this fact. We merely wish to add that, although Cean Bermudez says the same in his "Diccionario Historico de los mas Ilustres Profesores de las Bellas Artes en España," in his unpublished manuscript the "Historia del Arte de la Pintura," which was written at a later date, he says, without further comment, that Mazo was a native of Cuenca. As he does not give the reasons which induced him to form this opinion, we cannot confirm it, but he must surely have possessed some data which influenced him in making such a categorical statement.

With regard to the date of his birth, it is not possible to give it quite precisely; but as we have that of his death, which took place in 1667, and as we know by report that he lived little over fifty years, we can place it approximately at 1612.

In 1634 Mazo married Doña Francisca, the only surviving daughter of Velazquez; the younger, Doña Ignacia, being already dead. On the occasion of this

wedding the events which had taken place years ago in Seville were acted over again. On the former occasion Francisco Pacheco, a distinguished teacher and a great writer on art, the author of the "Arte de la Pintura," arranged, in the Andalucian city, a marriage between his young and promising pupil Diego de Silva y Velazquez and his daughter Juana, as we see by the following excerpt:[1] "Diego de Silva Velazquez, my son-in-law, occupied, and with reason, the third rank. After five years of education and tutelage I united him in marriage with my daughter, being moved to this by reason of his integrity, good conduct and high character, and by the promise of his great and original talent."

That union had the happiest result possible; not only were the married couple devoted to each other, but the master and the pupil were united by the bonds of affection and by a mutual enthusiasm. Seventeen years later, in the Castillian city, Velazquez had the satisfaction of arranging a marriage between his daughter Francisca and his beloved and much appreciated pupil; he being now a father instead of a son-in-law, a master instead of a pupil, and thinking as highly of Mazo as Pacheco had formerly thought of himself. This

1 "Arte de la Pintura, su antiguedad y grandezes," Libro I. Francisco Pacheco.

marriage was also a happy one, and Mazo took the place of a son in the house of his parents-in-law, where he was not only the support of the daughter but the affectionate artistic colleague of his master, whom he followed as the shadow follows the body.

Doña Francisca was born in 1619; she was not yet sixteen when she married Mazo. Cruzada Villaamil says that the bridegroom was little older than the bride. The young painter must have been highly esteemed by the family of his wife; an esteem which he evidently merited, as he was an affectionate son-in-law and proved of great assistance to Velazquez, from whom he was never separated during the whole course of his life. The King and the Count-Duke of Olivares approved of this marriage, the King giving the office of Usher of the Chamber to the newly-married painter; an office of which he relieved Velazquez, as will be seen by the following document:

"Carlos Sigoney, Keeper of the Rolls of the King. His Majesty by his decree of the 27 ult. has made a grant in favour of Diego Velazquez his painter, in order that the office of Usher of the Chamber which he holds may be passed on to Juan Bautista Martinez, who has married his only daughter; this shall be given with the seniority and in the same form which the said Velazquez enjoyed; and therefore we command you, in conformity to this

decree, to make the entry in the books of your office. Madrid, January 30, 1634.

[Here is the rubric of the Duke of Alba.]

On the 23rd February 1634 Juan Bautista Martinez, the son-in-law of Velazquez, took the oath for the post of Usher of the Chamber which the aforesaid had held, given him on account of his marriage with Doña Francisca Velazquez, daughter of the said Diego Velazquez, and this document is added at the end. The grant was decreed on the 27th January.

The Count-Duke of Olivares appears to have given his patronage to the young couple just as he had always done to Velazquez, for we find that their eldest son bore the name of Gaspar, which, as is well known, was the name of the favourite. The arrangements made between Velazquez and his son-in-law as to the payment of fees are given in the following document:

"From a receipt of the Treasurer-General of the half-year first-fruits, dated 14th instant, in a note signed by the Marquis de Torres, Steward of his Majesty (the original of which remains in the books of the said tax in my charge), it appears that he received 15,409 maravedis from Diego Velazquez, His Majesty's painter, of the sum due on account of the grant made to him permitting him to transfer the office of Usher of the Chamber to his son-in-law, Juan

Bautista Martinez, and the remaining 11,024 maravedis from the said Juan Bautista Martinez; for the half year and first payment of 22,047 maravedis due to the aforesaid tax, on account of the 44,094 maravedis which are the amount of the salary and table allowance of the said office. As this is all set forth in the aforementioned note and in order that evidence may be forthcoming of the said payment of first-fruits, the Treasurer stating in the receipt that the document remains in his own keeping, the present certified duplicate has been made by me, Madrid, 15 February 1634.—Jeronimo de Canincia."

It appears that this was not the only favour accorded to the great painter on the occasion of his daughter's marriage, for we find in a later document, dated in the year 1646, these words referring to Velazquez: "It is now twelve years since Your Majesty accorded him the favour of nominating him an officer of the Wardrobe without official duties." It will be understood easily how great was the importance to Velazquez of his appointment to a post which was without the duties attached to that of Usher of the Chamber and which left him free to devote himself to his art.

In the detailed analysis of the works of Mazo which we propose to undertake, we must begin with the data

which we possess relating to the decade between 1630 and 1640.

It was in 1631 that Velazquez returned from his first visit to Italy, where, as we know, he had been executing some commissions for Philip IV. He was already as well known and as popular as the Court painters of that date were apt to be. In 1633 he obtained a lucrative benefice, which gave him the right of disposing of the "paso de Vara de alguacil"; this benefice could only be conferred by the King, and if, at this date, in the year 1636, we find Velazquez demanding the payment of an important sum of money which was owing to him for his services and his paintings, this must have been due to the maladministration of the Palace, not to any want of consideration on the part of the King.

If we possessed evidence which would lead us to conclude that Mazo was the pupil of Velazquez before the year 1634, we should attribute to him certain works which bear the external character of the master's manner but which are clearly not originals. Amongst the pictures of interest about which we cannot speak definitively, but which date from this time, we must give the precedence to the work in the Royal Museum at Berlin (No 413, E). This picture is a half-length portrait of a lady who, gazing at the spectator, leans her arm on the back of a chair; it represents a Spanish

lady of that period, as we can see by the costume and by the manner in which the hair is dressed. It is painted almost in the manner of Velazquez, and might be taken for an original, if the sure and unmistakable touch of the master were not wanting. It is relatively hard, dry and stiff, and the hands are shapeless and weak ; on the other hand, there are such masterly touches in the hair, the head, and the neck that we seem to detect the brushwork of Velazquez himself. This portrait is said to represent Doña Juana de Miranda—a tradition which is borne out by the writing on the back of the canvas.

The name of Miranda being the second name of the wife of Velazquez, we think that we cannot err in stating that this portrait represents Doña Juana Pacheco de Miranda, the custom of using the second name being very common in Spain at that time. She appears to be about thirty years old, an age which she would have attained in 1634. It is highly probable that Mazo would have painted his mother-in-law, or the lady who was about to become so, and therefore this picture is possibly an original by the young painter retouched by Velazquez. We know of no one else, moreover, who was then capable of imitating the master to such perfection. If the attribution which we have suggested be conceded, we can form an opinion of the manner

acquired by Mazo at this date, and we can only conclude that he must have been a pupil of Velazquez for some time and must have worked with him a great deal in order to be able to imitate his style so successfully.

But we must now pass on to the year 1635, in which we find some important data with which we can begin to make a detailed investigation.

This year is memorable in the annals of the Spanish Court. Foreign wars, continued without intermission for over twenty years, had almost annihilated the army; the resources of the country were exhausted. Neither did the future look more hopeful, for the efforts made by the Spaniards to sustain war and to embark in constant enterprises in Italy, Flanders, and America had reached their utmost limits. It was not possible to raise more supplies or more men. Spain was rushing on, heedlessly, to her ruin. Nevertheless, public spirit did not give in; perhaps it was necessary to sustain it by turning from the contemplation of such depression to the enjoyments derived from a pleasant and merry life. Never had Madrid been so festive. The Court took the lead in bravery of attire and in luxury and gave itself up to uninterrupted amusement. The Count-Duke of Olivares, the favourite of the King, being anxious to dissipate the natural melancholy of his master, arranged for the erection of the Palace and

theatre of the Buen Retiro, where he organised theatrical performances, balls and fêtes of all sorts in order to amuse the Sovereigns, who were, indeed, in want of some distraction.

On a hill to the east of Madrid, which commands the Paseo del Prado, Henry IV. of Castille founded a convent, known as the Convent of San Geronimo, which has been frequently visited by the Court since the time of Isabel the Catholic. Here, close to the church, Philip II. built himself a house, which is said to have been copied from one he occupied in England with Mary Tudor. Philip III. improved the grounds and laid out some gardens. It is probable that the palace was originally called the *Buen Retiro* because it served as a retreat for the Court during Holy Week or in time of mourning. Philip IV. changed its character and converted it into a place of recreation.[1]

In the year 1635 the Buen Retiro had already a theatre, which it was necessary to decorate. Amongst the many projects which were afterwards realised were included the building and decorating of the Hall of the Kings.[2] The painters of Madrid were employed,

1 Carl Justi, in his "Diego Velazquez und Sein Jahrhundert" (Bonn, 1903), describes with great abundance of data and detail these curious days of the Buen Retiro.

2 Of the mass of buildings of which the Buen Retiro was formed only three are standing at the present day. The Cason, now the

naturally enough, to decorate the theatre and other rooms which were afterwards erected. It is known that Velazquez took part in the decoration of the Palace and also that the four equestrian portraits of Philip IV. and his wife Doña Isabel of Bourbon, of Philip III. and his wife Doña Margarita, now in the Prado Museum, were then placed in the Hall of the Kings. In 1635 these portraits were already hung in that room, and we are enabled, by the light which they cast on the subject, to take up from this point our investigations concerning the work of Mazo and the assistance which he afforded to Velazquez.

We will not speak of the portrait of Philip IV., one of the most perfect creations of Velazquez, or of that of his wife, Doña Isabel de Bourbon. This latter is considered by those who have studied the question to be an original by Bartolomé Gonzalez which Velazquez, with the intention of making it appear more in harmony with the one he had painted of the King, has retouched in places, completely repainting the forequarters of the horse and the background.

We will now proceed to examine the portraits of

Museum of Artistic Reproductions, the northern wing of what was the Palace and which now holds the Artillery Museum, and the Church of San Geronimo, which is still much frequented by the Court, and where recently the marriage was celebrated between Don Alfonso XIII. and Princess Victoria Eugénie of Battenberg.

Philip III. and Doña Margarita. Both are said—and with reason—to be originals of Bartolomé Gonzalez. These pictures were transferred from the Alcázar to the Hall of the Kings, where they were hung with those we have already mentioned; they were evidently retouched to harmonize the dry, hard, minutely detached style of Gonzalez with that of Velazquez. The heads were left alone, for fear of spoiling the likeness, but a great part of both pictures was touched up and repainted. In these repaintings we see very clearly the work of two artists. In the portrait of Philip III. the superb drawing of the horse, its colouring, the bold retouching on the armour, the right arm, the leg, the foot, the stirrup, can be attributed to Velazquez; but we notice that the horse's head and the background, which represents the sea, are the work of a more timid and a less skilful hand. This hand hesitated at times; the work produced bears an extraordinary resemblance to that of Velazquez, but can never be confused with his. This other artist, who is not the master, worked even more on the portrait of the Queen, where he certainly repainted the landscape background over the original garden scene which can be faintly discerned through the later addition. This landscape is undoubtedly of the same style as those which have been always attributed to Mazo and recognised as being authentic;

it is darker and not so well drawn as the famous landscapes which Velazquez used in so many of his pictures. It seems that we have discovered the "terra incognita." The man who aided Velazquez to remove the four pictures and to hang them to advantage in the Hall of the Kings is no other, and indeed can be no other, than Mazo, his son-in-law, who worked in his studio with the same materials and who was so skilful in the imitation of his style. Let us study here rather his dissimilarity from, than his similarity to, Velazquez; let us discover what distinguished him from his master. We will then consider the production of both of these painters, noting what false attributions to the master we shall find; and from these we shall glean a sufficient number of fine works to justify the claim which we make for the high position which Mazo should occupy in the history of Spanish art.

There are two pictures in London, attributed to Velazquez, which were painted a few years later than the equestrian portraits. They represent respectively Prince Balthasar Carlos in the Riding School and the Admiral Adrian Pulido-Pareja. The first is the property of the Duke of Westminster and is in the Grosvenor House Collection; the second is in the Spanish Room of the National Gallery. We can guess the date of the Grosvenor House picture by observing

MAZO

PRINCE BALTHASAR CARLOS IN THE RIDING SCHOOL

In the possession of the Duke of Westminster, Grosvenor House, London

*To face p.* 68

the apparent age of the Prince. He was born in October 1629, and, as he appears to be between ten and twelve years of age, the portrait was probably painted between 1639 and 1641.

The bold execution of both of these works, the brilliancy of the brushwork in the manner of Velazquez, the persons represented, and the references to be found in old books all seem to guarantee their authenticity. Nevertheless these data are not sufficient for the definitive classification of a work of art. It is necessary to follow them up by a detailed study of both pictures, and, before attributing them to Velazquez, we must compare them with works of indisputable authenticity of the same date and dealing with similar subjects.

The analysis which we have just made of both of these pictures inclines us to attribute them to Mazo. The reasons which have influenced us in this decision are as follows.

The canvas at Grosvenor House represents Prince Balthasar Carlos mounted on a pony which is pawing the air; the figure of the boy is a good deal under life size and is placed to the left of the spectator. He wears a rich costume embroidered with silver and gold. In the middle distance are three men, one of whom is the Count-Duke of Olivares, who is taking a lance from the hand of a Court official, doubtless with the

intention of directing personally the Prince's riding lesson. To the left of the equestrian group the grotesque figure of a dwarf appears, an indispensable adjunct to all Court scenes. In the background connected with the Riding School by a bridge or narrow passage is an erection whose tile-covered roof and formal turrets, common enough in appearance, occupy quite a large portion of the canvas. This building must be the annexe to the Alcázar of the Sovereigns in which the royal stables were placed. King Philip IV. and Doña Isabel de Bourbon, accompanied by a little girl, survey the scene from one of the balconies. The picture is completed by a sky which is flecked with light grey clouds and which much resembles other skies with which we are familiar in Mazo's landscapes.

As we contemplate this picture, we cannot but recall to mind an authentic work of Velazquez in which the same Prince is represented on horseback, at an even earlier age. We refer to the equestrian portrait in the Prado Museum. The difference which exists between the two portraits strikes us at first sight ; the idea of the composition of both one and the other could not have originated in the same brain. Velazquez, who painted the portrait in the Prado, would never have placed the principal figure so far from the centre of the picture as it is in the Riding School ; neither would he have

arranged the proportions of the group with those of the edifice in the background in such a manner that the tower of the latter rises up to the top of the picture and dominates the former, depriving it of all beauty and nobility.

It is evident that Velazquez inspired the fine pieces of painting to be found in the picture and which add so much to its beauty. The silhouette of the pony on which the Prince is mounted is taken directly from him, being copied from the horse in the equestrian portrait of King Philip III. of which we have just spoken; the graceful appearance of the cavalier and the gallant way in which he holds the reins are his also. The charming little figures which give animation to the scene are likewise inspired by similar figures of the master; but, comparing them with those in the "View of Zaragoza" of the Prado Museum or the "Boar Hunt" of the National Gallery, to take an instance from works of undoubted authenticity, we shall see that they lack the "brio" of the figures and the extraordinary power with which they are drawn. We can also notice the poverty and want of balance of the grouping in this composition. If we pass from these considerations to the question of colour, we observe that the silver-grey tints which we admire in the picture by Velazquez are totally absent in the Riding School,

which is yellower in tone and of a more opaque colour.

All the beauties which distinguish the fine work at Grosvenor House suggest the hand of a clever pupil who is the devoted admirer of a master whose technique he slavishly copies. The skill of the imitator, indeed, increased day by day, at the expense of his individuality. The intimacy of the pupil with the master and the ever-increasing esteem in which the latter was held at Court, where his art was admired to the exclusion of all other styles, helped to produce this state of affairs. It is well known that Philip gave out, after the first appearance of Velazquez at Court, that he would sit to no other painter; he adhered to this resolution at first, with a solitary exception in favour of Rubens, but he afterwards extended the privilege to Carreño, Mazo, and others.

Mazo, influenced by the artistic atmosphere in which he lived, strained his imitative faculties to the uttermost and succeeded in assimilating the bold and synthetic style of his master; by this means he secured, not only the toleration, but the good will, of the King and his favourite. He became, in fact, a second Velazquez, working for him in retouching pictures and in the more important task of copying his portraits of the Sovereigns and the Princes which were destined for

other Courts and other palaces. This skilful imitation of the manner of Velazquez is very evident in the "Riding School"; there is, indeed, no other artist of that date who would have accomplished it so successfully. This picture, which has been in England since the beginning of the nineteenth century, is probably the work mentioned by Palomino as being by Velazquez and which was then in the possession of the Marquis of Heliche, nephew of the Count-Duke. In 1806 it was transferred from the Welbore-Ellis-Agar Collection to that of Grosvenor House. There is a smaller picture in the Wallace Collection, also attributed to Velazquez, which has the same composition, though with some variation. It varies principally with regard to the figures in the background, amongst which we miss that of the Count-Duke; the tonality is not the same and the execution is much more summary and unfinished.

Carl Justi classifies both the Grosvenor House picture and that of the Wallace Collection as sketches; and he considers that the latter was painted some years before the former. In spite of this opinion, we hold that, on account of the similarity of the grouping, it is more likely that the smaller canvas in the Wallace Collection served Mazo as a first idea from which he afterwards painted a larger picture in a more finished

and highly polished manner. The picture now in the Wallace Collection was in the gallery of Don José de Madrazo in the earlier part of the nineteenth century, and was one of those which Sir David Wilkie, who was so ardent an admirer of Velazquez, recommended to the attention of the English collectors.

Before passing on to the study of the portrait of Admiral Pulido-Pareja we must speak of another work which has a certain relation to the Riding School. It is the property of the widowed Señora de Acha of Madrid, in whose family it has been preserved for many years, its *provenances* being unknown. We are not aware that this picture has been mentioned in any former work, neither is it included in the catalogue of Curtis. We see here another portrait of the same prince, also attributed to Velazquez, but which we think an undoubted original by Mazo.

This portrait, which is in Madrid, quite near to the Prado Museum, a most convenient place to establish comparisons, forms a most valuable link in our chain of evidence, one which confirms us in our opinion as to the attributions which we have already made to Mazo. In this picture (the size is rather over a metre in height by rather less in width) the little Prince appears to be about nine or ten years old. He is mounted on a small dark chestnut pony, which, seen in profile, stands sturdily

facing the right of the canvas. The cavalier, attired in a green doublet embroidered with gold which has yellow sleeves, and wearing a broad-brimmed hat, raises his right arm holding the field-marshal's baton. A red sash crosses his breast, the ends of which float in the breeze; in the background are seen the ilexes which surround Madrid, and in the far distance the Sierra of Guadarrama: the sky is flecked with light clouds. In spite of a certain amount of restoration and of the varnish having grown yellow, the work is in a sufficiently good state of preservation for judgment to be pronounced. The characteristic tonality of the school is noticeable and some masterly brushwork can be observed in various parts, such as the hind hoof and the head of the pony, the best painted piece of work in the whole picture. It is throughout typical of Mazo and was evidently a commission, as we can detect *pentimenti* and important corrections in the hat and in the hind quarters of the pony, for instance, which prove that the work was not carelessly executed. In the landscape, the touch, the brushwork, more than all in the drawing and in the ensemble, we notice all those points of similarity and of dissimilarity which we have formerly observed in pictures of the same type, which we have had no hesitation in attributing to Mazo. The conception, the composition, and the attitude of the cavalier show

that the picture is directly inspired by the famous equestrian portrait of the same Prince by Velazquez which is now in the Prado Museum. Even in details such as the patch of light which lies on the ground between the figure and the distance and the label placed in the lower right-hand corner of the canvas Mazo displays his passion for imitating Velazquez, his idol and his master: from the ensemble of the figure to the most insignificant detail, he is absolutely in bondage to the greater painter.

The other picture, which dates from this period, the already mentioned portrait of Admiral Adrian Pulido-Pareja, is one of great importance. The subject alone gives it a special personal interest, the Admiral being one of those Spanish soldiers of the seventeenth century whose names have passed down in history. Moreover, at the time when it was painted he had just obtained a great victory at the celebrated battle of Fuenterrabia. Cardinal Richelieu, the inveterate enemy of the Austro-Spanish house, had determined to carry the war into the Peninsula itself; he succeeded in penetrating as far as Fuenterrabia. The Court and the whole of Spain were indignant when they perceived the armed hosts of the enemy in their native country. After various encounters, the French army continued to gain ground. It was then that the Spanish Admiral, after a desperate

MAZO

ADRIAN PULIDO PAREJA

London, National Gallery

*To face p.* 76

and impetuous assault, penetrated into the enemy's camp and slew an immense number of all ranks. Those who survived fled, terror-stricken, to their ships or crossed the frontier into France. This action, which rejoiced the hearts of the whole nation, took place in September 1638. A few months later Pulido-Pareja came to Madrid, and the portrait was then painted.

This picture was noticed in the following words by Palomino in his "Museo Pictórico" (vol. iii. p. 331): "In the year 1639 he painted the portrait of Don Adrian Pulido-Pareja, a Captain-General of the Armada and the fleet of New Spain, who was at this time employed in various ways by his Majesty. This portrait was painted from life and is one of the most famous works of Velazquez, for which reason he signed his name, which he very rarely did. It was painted with long-handled brushes which he used occasionally, in order to paint from a greater distance and with stronger effect. The result is that when seen from a short distance it is incomprehensible; but, from afar, it is a miracle. The signature is as follows: *Didacus Velazquez fecit, Philip IV a cubiculo eiusque Pictor anno 1639.*"

We are assured that whilst Velazquez was painting in the Palace, this portrait being finished and standing in the half light, the King came in to watch the painter

at work, as he was in the habit of doing. Noticing the portrait and taking it for the original, he said in a surprised tone: "What? Are you still here? Have I not already sent you hence? Why do you not go?" Being at first surprised because the Admiral neither made the customary salute nor answered his questions, he at last understood that he was addressing the portrait. Turning to Velazquez, who was modestly feigning not to understand, he said: "I assure you that I was deceived." In modern times Sir Walter Armstrong, who is an authority on these matters, observed that this figure, if it were not for the Court dress and the attitude, might have been taken from one of the groups in the famous "Lances," such is the resemblance it bears to the cavaliers who appear in that picture.

Soon after it was painted the portrait of Pulido-Pareja passed into the possession of the Duke of Arcos, in whose house it was in the days of Palomino. In 1828 it appeared in England, where it was in the collection of the Earl of Radnor at Longford Castle; here it remained until 1890, when, together with the celebrated "Ambassadors" of Holbein and a portrait by Moroni, it was purchased by the State and placed in the National Gallery. This portrait demands a detailed examination on account of its history, its *provenance*, and its importance.

With regard to the signature, we wish to make the following observations: Velazquez rarely signed a picture; of all his works, we know of only three to which he put his name. These are the full-length portrait of Philip IV. in the National Gallery, which hangs near the picture which we are now studying; the famous portrait of Pope Innocent X.; and the fragment of a picture showing a hand which holds a paper, which is preserved in the Royal Palace at Madrid. The character of the lettering of these three signatures is at once more simple and more decided; moreover, the legend states plainly what it has to say in a manner which appears more typical of the simple and modest character of Velazquez than does the pompous Latin inscription of the portrait of Pareja. Palomino appears desirous of conveying the idea that Velazquez signed this work because he thought it one of exceptional importance. This suggestion has no weight, as "the Lances," the "Maids of Honour," and the "Weavers," the most important of his works, are unsigned. In some of his pictures, such as "The Lances," the equestrian portrait in the Prado Museum and others, he certainly painted a paper in one of the lower corners of the canvas, in which custom he doubtless followed the example of the Italian painters, who, at an earlier date, frequently signed in this manner.

This custom was brought from Italy to Spain by that original genius, the Cretan Domenico Theotocopuli called El Greco; it was followed by several Spanish painters, notably by Zurbaran. But Velazquez only partially adopted the practice; he painted the label, but he did not write on it the smallest inscription.

We may also note that in the three signed pictures the signature is written on a paper which has some meaning in the composition, and which the persons represented held in their hands; it is never given in the form in which we find it in the portrait of Pareja.

Altogether, apart from the consideration that a signature cannot be accepted as a definitive proof one way or the other, the particular signature of this picture being made in a different form and with different lettering from that used by Velazquez in his rare exceptions, and bearing in mind the fact that he hardly ever signed a picture, we are forced to the conclusion that the signature in question is not his.

Palomino says: "He painted with long-handled brushes, which he used occasionally in order to paint from a greater distance and with stronger effect." An examination of the picture leads us to the opposite conclusion; if it were by Velazquez, it would have been painted at closer quarters, with shorter handled brushes, the effect being less strong than that which we are

accustomed to find in his work. Let us compare the portrait with those produced by Velazquez at this date and in the preceding years. We will take works of indubitable authenticity with which to make the comparison, such as the portrait of Don Diego del Corral in the Prado Museum, the portrait of the Count-Duke of Olivares in Dorchester House, and the portrait of the buffoon Pablillos of Valladolid in the Prado Museum (No. 1092). Analysing them comparatively, we may note that the figure of the Admiral does not stand firmly on its feet, as the above mentioned do, and that it is without that surety of drawing and "brio" so noticeable in the others and indeed in all the authentic portraits of the master. Again, we miss the just disposition and the balance of the masses, the pose, and—above all—the silhouette of the figure; so perfect, so sure and so beautiful in all the works of Velazquez. The line of the left arm, following that of the hat, forms a curve which is parallel to the line of the body and leg, thus taking away all grace from the person represented. No, Velazquez was incapable of composing or producing those lines. Neither could he have been guilty of that shapeless and heavy hat, held more as if it were a sack than a hat; of those badly shaped legs, and those ungraceful feet which appear rather as if they had been dropped on the ground than as if they were firmly

standing as befits a victorious general. The right arm suffers from the same defect; it holds the field-marshal's baton without grace, elegance or pride. The glove on this side is not defined and does not suggest the hand which it covers; it might as well contain a bundle of cotton-wool as a hand. Compare these hands with those, also gloved, of King Philip IV., whose portrait hangs in the same room of this gallery. There, through the glove, the form is felt; without seeing these hidden hands, we could say how they are shaped, we could almost draw them. The gloves of the Admiral have some relief, it is true, but they are without precise form and they hide hands which might be of any shape. The execution of the whole picture is hesitating and irresolute. It assimilates itself and approaches very near to Velazquez, it imitates him and follows him closely: it aims at producing a facsimile. In order to detect the hand of the imitator we must seek for it in the ensemble, in the arrangement, in the execution of separate touches, which, with Velazquez, were always so individual and characteristic that not even Mazo could achieve identity. For we think that this picture, so interesting from all points of view, is certainly by Mazo and indeed can be by no other. We consider it a very typical work of his, much resembling the "Riding School" of Grosvenor

House, of which we have already spoken. It has the same touch, the same brushwork; the head of the Admiral, which would be commonplace for Velazquez, is of sufficient merit to give fame to another painter, by reason of its force, its relief and its colouring.

The portrait was probably painted in the master's studio and therefore with the same materials which he used. As to the story which Palomino relates of Philip IV. taking the portrait for the original, it is evidently a legend repeated by the historian with touching simplicity. The popularity of the Admiral in his own times was one cause of the fame of the picture; to-day, placed in the position it now occupies and being such a fine work—the objections which we have made were always relative rather than absolute—we acknowledge it to be a picture worthy of high esteem and appreciation. It is certainly of great interest to us in our study of the painting of Mazo and of other artists of the School of Madrid.

# CHAPTER VI

## MAZO—*continued*

Continuing our study of those works which we consider to be undoubtedly authentic, we propose, in the beginning of this chapter, to direct our attention to the pictures produced by Mazo during the period which immediately followed that which we have already discussed and which we can date approximately as the decade which lies between 1640 and 1650. We will begin by studying three portraits of Prince Balthasar Carlos,[1] the analysis of which should prove interesting for several reasons.

The first of these belongs to the Marquis of Bristol

1 Tradition has it that Mazo was named painter to Prince Balthasar Carlos, and the intimacy between the Prince and the painter appears to have been great. The former showed the latter the view which he wished to be painted of Zaragoza, and the point from which he wished it to be taken. This and other details show us that they must frequently have been brought into contact with each other. The many portraits of the little Prince which were painted by Mazo give an additional proof of this fact.

and was shown at the exhibition of *Fair Children* at the Grafton Gallery; it was also shown in the Exhibition of the Works of Spanish Painters in the Guildhall of the Corporation of London in 1901 (No. 120). We see at once that it is almost identical with the well-known portrait in the Prado Museum, where the same Prince is represented in hunting costume. There are, indeed, no points of difference, except that in the former work there is no tree behind the figure and there is an additional dog; in the latter there are only two dogs, one lying down by the Prince and the other seated, the forequarters only appearing as the frame cuts through his body. Perhaps this circumstance may be accounted for by the fact that in the burning of the Alcázar in 1734 the canvas was slit through to save the picture, as appears to have been done in other cases; perhaps, again, it is merely a copy or replica. We have not sufficient evidence to decide the matter one way or the other. There is little doubt, however, that the surety and strength of an original by Velazquez are wanting in the picture which we are now considering. The head is re-touched and the painting has deteriorated and is blackened, but it is easy to see a certain weakness of execution in the dog's paws and in other details. The differences which exist between the two portraits incline us to consider that the work

in which we are interested is a copy after Velazquez, naturally by Mazo, and not a replica. With such a beautiful picture before him, Mazo would certainly have attempted nothing beyond a pure copy, and he has obtained the very happiest results. At first, this conclusion may seem arbitrary, for, without a detailed examination, we should certainly have attributed the portrait to Velazquez. The portrait in the Prado was painted in 1635; it is probable that the copy was painted very shortly after this date and for that reason would have been included in the last chapter, had it not seemed more convenient to take the three portraits of the Prince together. The death of this interesting and accomplished boy was doubtless an irretrievable blow to his country; it caused the throne of Spain to pass to the degenerate Charles II., instead of coming to one in whose high-spirited countenance, faithfully handed down to us by his Court painters, we see the stamp of goodness and intelligence which he inherited from his mother, Isabel of Bourbon. His brother, on the other hand, showed qualities of an opposite nature, qualities which summed up all the degeneracy of the House of Austria.

In the gallery at the Hague there is another portrait of the Prince (No. 298), which is later in date than the picture belonging to Lord Bristol. This portrait was

Mazo

PORTRAIT OF PRINCE BALTHASAR CARLOS

Gallery of The Hague

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painted in the decade of which we have spoken; the Prince is represented as being about twelve years of age. He is standing, slightly turned to the left, dressed in a suit of rich armour and wearing high boots; he is bare-headed and holds in his right hand the field-marshal's baton. In the background, to the left, is a sofa covered with red velvet; to the right a curtain with a table in the foreground. The calm and rather heavy face, the line, the ensemble, the whole composition, so much suggest the art of Velazquez that we have no hesitation in saying that this portrait was thought out and composed by the master. But it is not so with the touch, the brushwork and the colour. The head is weak, flat and has little relief; the rest of the painting is more spontaneous and free, but none of the execution can be attributed to Velazquez. We are here face to face with one of those copies of which Palomino says that "it is almost impossible to distinguish the copies from the originals." The original of this picture is unknown to us.

The third portrait of Prince Balthasar Carlos is in the Prado Museum (No. 1083). The Prince is now fourteen years old, as we learn from the picture; he is standing and wears a black Court suit. His right hand, which is gloved, holds the hat and the other glove with a natural grace; the left hand rests on an armchair

which, with a curtain, fills up the light side of the picture.

In this portrait, undoubtedly an original by Mazo, we find a want of drawing and of firmness which were not noticeable in the two former works of which we have spoken. It is easy to see that Mazo was working on his own account, without a portrait by Velazquez to copy; moreover, that he gives us only half of what he was capable of doing with a live model. The composition shows its evident inferiority, if compared to any similar work by Velazquez, but the bad drawing is even more striking. The legs appear to be too far from the body to which they belong, the figure has none of the "brio" which distinguishes those painted by Velazquez. The head is agreeably and even subtly expressed, but it lacks the stamp of the master; the gloved hand wants relief and the other is puffy and round.

Apart from these faults, which are shown up by the comparison, it is a work of great harmony; the blacks are fine, the execution is broad and worthy of a great painter. This picture is generally attributed to Mazo by those who have studied the question in Madrid. The directors have not ventured to give this attribution; even although they do not consider it a genuine work by the master they merely state that it is "attributed to Velazquez."

MAZO

PORTRAIT OF PRINCE BALTHASAR CARLOS

Madrid, Prado Museum

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Following up our study, we come to a curious picture which has excited a good deal of controversy: the equestrian portrait of the Count-Duke of Olivares in the Schleissheim Gallery near Munich. Somewhat smaller in size and with certain variations, this work is merely a copy by Mazo after the original of the celebrated portrait in the Prado. In this portrait the Count-Duke is mounted on a spirited charger, apparently haranguing some troopers who are seen in the distance and whom he is going to conduct to battle in person: a most unlikely circumstance, as the favourite was more given to feasting and Court intrigue than to a field of battle. Bearing in mind not only the manner of the execution but the fact that the favourite is represented at the zenith of his glory, this portrait must have been painted before the year 1643, when he fell from his high estate and lost all his *prestige* on account of the repeated national disasters. The copy is presumably very little later than the original, but certainly after the date just given.

Professor Justi believes the Schleissheim picture to be an original; A. de Beruete, in the English edition of his life of Velazquez, attributes it decisively to Mazo, an opinion in which we entirely concur. In the last edition of his Velazquez, Justi persists in his opinion that it is a replica by Velazquez and that no other hand could have produced it; he holds to this view in spite

of the fact that in the Schleissheim picture the horse is white instead of dark chestnut, the tree to the right of the picture is differently shaped, and there are other small differences to be observed in the ground, in the distance and in the sky.

Let us compare the reproductions of these two pictures one with another. The composition is the same, but what a difference there is in the drawing! In the Prado portrait it is sure, firm, defined: in the Schleissheim portrait it is round, undecided, it might just as well have been expressed in another manner, for there is nothing convincing in the execution. Observing especially, in the latter, the broad-brimmed hat and the way it is fitted on to the head, we miss the unmistakable touch of Velazquez, his firm drawing and his sense of proportion, all of which convince us that in no other manner could that subject have been so successfully treated. We miss his line, which is as perfect as that of the Greek sculptors. The colour, which is excellent in this picture, shows us that at this time Mazo had gained much in refinement, in tonality and in harmony; it is far superior to the colouring we find in his earlier works, the "Riding School" and the portrait of Pulido-Pareja. The tree is treated in the manner noticeable in his landscapes, not in that which characterises the backgrounds of Velazquez.

MAZO

COUNT DUKE OF OLIVARES

Schleissheim Gallery

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There is another picture in England which is identical with this one, and is in the possession of Lord Elgin; being unknown to us, we cannot give any opinion as to its merits. We have also heard of another portrait similar to these, but larger in size, which left Andalucia some years ago. Its actual whereabouts are unknown to us.

On account of the delicacy of colour of the Schleissheim portrait, a delicacy which we do not find in Mazo's works before this decade, we can speak of it in connection with another very typical work of his—the portrait of *Philip IV.* in the Dulwich Gallery. We think that this portrait cannot have been painted much later than 1640, judging by the age of the King; it is evidently a loose statement which has not been verified, that the picture was painted at Fraga in 1644. It is an original by Mazo, not a copy of another picture by Velazquez.

We will not repeat what we have said so often before about the comparison of the silhouette, the proportion and the drawing; we will only remark the roundness and weakness of the hands. The colour is fine and the pale vermilion red which we notice is typical of Mazo, but seldom seen in the works of Velazquez.

We propose now to speak of certain pictures which were produced about this date and which we consider to be the work of Mazo without any doubt.

The portrait of Philip IV., in hunting costume, in the Louvre (No. 1732). This picture is an almost exact copy of the portrait in Madrid. There is no difference except that in the copy the King is bareheaded and holds his cap in his hand, while in the original he wears his hat. When we examine the Madrid portrait we observe that at one time the King held the cap as he now does in the copy. Doubtless Velazquez, who had nearly all his pictures to his hand in the Palace, changed the composition to the form in which it now remains. It is easy to see the alteration ; as time goes on we can detect the cap through the coating of light paint with which it was covered. The original was evidently copied by Mazo before the alteration was made.

The portrait of the Infanta Maria Teresa of Austria was formerly attributed to Velazquez. It is the property of Mr. J. Pierpont Morgan and was seen in the "Exhibition of the Works of Spanish Painters" held at the Guildhall in London in 1901 (No. 131). In this picture we find little modelling; the head is flat and lacks accent and the whole is commonplace. The little dog, even, is without the charm generally bestowed on animals by Velazquez. It is, undoubtedly, another original by Mazo.

At this time and in the years which followed we find a number of portraits of royal personages, especially

MAZO

PORTRAIT OF PHILIP IV.

Dulwich Gallery

*To face p.* 92

of the Queen Doña Mariana of Austria and of the Infanta Margarita, which have been either attributed to Velazquez or considered as replicas; these works are, almost all of them, to be ascribed to Mazo.

Apart from the fact that this assertion can be proved by an examination of the technique, its likelihood can be tested by the simplest reasoning. Portraits of these personages were in demand for official purposes, for presents to Ambassadors, relations of the royal family and others; it is evident that Velazquez was charged to execute these commissions and that, for lack of time to achieve so much, he handed on the task of copying to Mazo. At other times Mazo produced original work for the royal family.

The portrait of Doña Mariana of Austria in the Prado Gallery (No. 790), which has always been attributed to Mazo, is typical of all these portraits. It represents the Queen at about twenty years of age. She is painted full-face and is dressed in black without other adornment than her lace ruffles and a head-dress of black chenille, which falls down on to her neck; over this head-dress appear thick plaits of her fair hair, which is parted on the right side and flattened over the temples. Her right hand holds a handkerchief and rests on the back of a crimson chair which is fringed with gold; her left hand hangs down naturally. The room is undecorated

save for a crimson curtain which hangs behind the chair; in the background an open door reveals another room in which four people stand waiting. Don Pedro de Madrazo in his descriptive and historical catalogue of the Prado Museum, states that these persons are the Infanta Doña Margarita Maria and her brother Don Felipe Prospero, accompanied by a lady and an attendant. We are not of this opinion. In order that the Infanta and the Prince could be represented in this picture, we must place the date at 1661 ; this seems to be an impossibility, as the Queen would then have attained to twenty-six years, an age which she by no means appears to have reached. The little Infanta who appears in the background cannot be more than four or five years old, and it is well known that the Prince, who here appears older than his sister, was really six years younger than she and would therefore not have been born. We think that the portrait must have been painted in 1655 or 1656, at which date the Queen was twenty-one years old and the Infanta Margarita, who is evidently the child represented in the picture, was four or five. As to the boy, he is no prince but one of those dwarfs who were accustomed to amuse royalty, and we think that we can recognise in his profile and in his large, disproportioned head the features of Nicolasillo Pertusato, immortalised by Velazquez in his famous

MAZO

PORTRAIT OF DOÑA MARIANA OF AUSTRIA

Madrid, Museo del Prado

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MAZO

PORTRAIT OF DOÑA MARIANA OF AUSTRIA

Madrid, Museo del Prado (Detail)

*To face p.* 94

*Maids of Honour.* It is a work highly typical of Mazo and is of great importance to us in the comparative analysis which we are making between the pupil and the master.

Observe the imitative powers of the pupil; but his imitation is always softer and weaker and altogether inferior to the original. Let us fix our attention on the hands, the carpet, the chair, the carmines, on the picture as a whole. We need not pay the smallest attention to a legend which we find in the right-hand corner, which reads: "Doña Maria Teresa, Infanta of Spain." It is evidently the portrait of the Queen of Spain. Don Pedro de Madrazo states the same in the catalogue and observes that the legend was certainly not inscribed by the artist, the character of the lettering showing that it was added at a much later date.

The portrait of Doña Mariana of Austria, the property of Sir Cuthbert Quilter, which was shown in the Guildhall Exhibition which we have already mentioned several times (No. 134), is a fine and faithful copy by Mazo of the original by Velazquez, which is now in the Prado Gallery.

There is also a portrait of another type, which we believe to be an original by Mazo. This picture, *The Lady with a Mantilla*, belongs to the Duke of Devonshire and was exhibited at the Guildhall in 1901

(No. 106). It is the half-length portrait of a lady whose type and whose costume are essentially Spanish. She is dressed in a yellow gown trimmed with black and wears a white openwork collar; round her neck hangs a pearl necklace. Her hair is covered by a Spanish mantilla, the lower border of which she holds in her right hand. Her left hand rests on her skirt and holds a white handkerchief.

We have already said that this portrait is of a different type from those previously mentioned. It is easy to see that it is not one of those official portraits which we are accustomed to expect from our artist, but is, on the contrary, one which is of an intimate friend or acquaintance, or at any rate is a private order. We consider this fine picture to be of exceptional interest for this very reason, for we see that in it the artist is working without restraint, without the necessity of pleasing a patron or of working to fulfil a contract. It is painted in a broad style and we see the peculiar qualities of Mazo's art in the composition, the brush-work and the touch. The lady represented here so much resembles the *Lady with a Fan* of the Wallace Collection that we think the same model must have sat for both pictures. Who could this woman have been who was painted by both Velazquez and his son-in-law within a few years of each other and in something the

MAZO

THE LADY WITH A MANTILLA

Collection of the Duke of Devonshire

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same pose? A. de Beruete, speaking of *The Lady with a Fan*, says that this middle-class woman, a rare type of sitter for Velazquez, might well be his daughter Francisca, Mazo's wife, whom we see later on in *The Family of Mazo* in the Vienna Gallery; in spite of the years which must have elapsed between the painting of the two pictures, *The Lady with a Mantilla* bears a great resemblance to Mazo's wife in the *Family*. Moreover, the age which she appears to be in the picture is the age she would have attained at that date. The fact that another portrait exists of the same lady by Mazo is another proof that she must be Francisca Velazquez, for it is well known that neither Mazo nor Velazquez was accustomed to paint women of the middle class. As we have found one who has been painted by both artists, it is evidently a family portrait. Taking into consideration the age of the model and some other details, we have every reason to believe that she was the wife and daughter, respectively, of Mazo and Velazquez.

We now arrive at a point in our study which we esteem of capital importance; one which will serve us as a starting point for acquiring a real knowledge of Mazo's art, one which we consider the gauge, the touchstone, the basis of the argument, the why and wherefore of all the attributions which we have made

to the artist. This point is the study and analysis of *The Family of the Artist* by Juan Bautista Martinez del Mazo in the Imperial Gallery of Vienna.

A lady sits in a large room; she is placed to the right of the spectator and is surrounded with boys and girls who are all standing. She wears an over-skirt of dark brown which opens in front, disclosing a red under-skirt, the border of which is trimmed with silver galloon. Her smooth black hair falls in braids on her shoulders. She is embracing a little girl, dressed in white and blue, who stands on her left with her hands in those of her mother, at whom she is gazing. Another child, a boy, is painted full-face, looking at the spectator. He is placed in the extreme right of the picture and is dressed in a laced doublet, red breeches, red and white striped sleeves, a walloon lace collar, and carries a small rapier; in his right hand he holds a bird. To the left of this group there is a girl, with blue ribbons in her head-dress and on her costume, who holds a staff in her left hand and some fruit in her right. She is looking at a boy who wears a red doublet, embroidered and slashed, lace ruffles, high boots and a large slouch hat. Looking at this boy, and placing her left hand on his head, is a young woman dressed in grey, with slashed sleeves and deep lace ruffles that half conceal her right hand, which holds to her breast a

medallion or jewel. To the right of this girl stands a young man with long hair who is dressed in black. To the left of the picture and behind these figures are represented two young men in dark costumes. There is a large green curtain behind this group. Amongst the pictures which hang on the walls of the room we notice a landscape beneath which is placed a portrait of Philip IV.; in front of the picture is a table covered with a green cloth, on which are a bust, some drawings and some flowers. In the background we see the studio of an artist, and the artist himself, who is working at a picture, is half turned from the spectator. A woman advances towards him, leading a little child, who holds out his arms to the painter.

For many years this picture was considered in Vienna to be an original by Velazquez, where it was thought that the family represented was that of the master. But this mistake has been corrected. Justi and Beruete have decided that it is not by Velazquez, and, before their time, Cruzada Villaamil[1] shows that it cannot be his, but is probably by Mazo; demonstrating that the family we see here is that of the latter and not of the former. In the catalogue of the Imperial Gallery at Vienna the picture is now said to be by Mazo and to

1 "Anales de la Vida y las obras de Diego de Silva Velazquez," Madrid, 1885.

represent his own family. We can hardly understand how the particularly unhappy grouping could have been attributed to Velazquez, whose arrangement of the group in question would have been so graceful and harmonious! No, this composition could never have been arranged by Velazquez. The figures are placed in such a manner that they form with their heads a sort of series of steps which cuts the picture diagonally; it appears also that the painter was under the impression that the only way of connecting his figures with each other was to make them each hold the other's hand, like a human rosary. This unfortunate composition could never have been produced by the painter of the admirable group in *The Maids of Honour*. There is not a hint of that supreme elegance and grace which are so peculiar to Velazquez, but, on the other hand, it is certainly of his school and in his style. This is but the reflexion of the genius of Velazquez. The work of the pupil, which it is possible to mistake for that of the master in the execution of a picture suggested by him or in the manner of interpreting a detail, he having assimilated the external quality of his style, becomes widely dissimilar when he attempts a full-length figure on his own account; when he tries to place twelve figures in different attitudes and to give life to each and unity to the group, he is outdistanced and all confusion is

rendered impossible. Compare the work of genius, with that of talent, the work of the master with that of the pupil, the work of Velazquez with that of Mazo.

This picture is of exceptional importance to us because by studying it we can succeed in understanding the work of Mazo; from this secure and firm basis we can start to make the comparisons we have already suggested and those which we intend to make in this work. The execution is the same that we see in all Mazo's pictures; it is more loaded and heavy than that of his master and there is less sense of proportion. The picture is darkened by time, and naturally the colour cannot be appreciated properly, but it must have been much more brilliant than it appears to us to-day. We may note the happy use of the red, which we have before observed in his pictures. We must not forget that it has suffered from bad preservation and also from being restored.

If we wish to ascertain the date of the picture and the identity of the people represented, we have only to consult the pages of Villaamil, who has, as we have already said, made a detailed analysis of the work.

Let us suppose that the seated lady is Francisca, Mazo's wife, the date must be before 1658, as that was the date of her death. It could not have been very

much before that year, seeing that Velazquez, who is undoubtedly the painter in the background, is at work on the portrait of Doña Mariana, whom he did not paint until his return from his second voyage to Italy in 1651. It must, in fact, have been painted in 1651 or 1652. Supposing this date to be correct, we can easily name the different persons represented, or at least do so with sufficient certainty to be enabled to maintain that the family we see in the picture is that of the artist. The young woman must be the eldest daughter, who, supposing she was born in the year of the marriage, that is to say in 1635, would be sixteen or seventeen years old, which is just the age she appears to be. The son Gaspar must be the boy who appears at the extreme left of the canvas and who has a likeness to the great Don Diego; he was made Usher of the Chamber in 1658, when he was probably seventeen or eighteen years old, which would make him eleven or twelve when this picture was painted. The boy on whose head the eldest sister lays her hand might be Melchor, and the boy to the extreme right Balthasar; their respective ages being just those to which they would have attained. The only child who is not easy to identify is Doña Teresa.[1] The figures in the background

1 This document, which we copy from the "Archives of the Palace," on account of the date at which it was written and of the age which Gaspar must have attained in 1658, thus giving the

represent Velazquez—of this there appears to be no doubt—and probably his wife, who is leading the youngest of her grandchildren. As to the two young men who appear in the picture, Cruzada Villaamil thinks that one of them is Mazo himself, who would have been about thirty-nine at this date. Although this might easily be the case, we do not think that it is exact, both on account of the manner in which the

relative ages of his brothers and sisters, confirms us in our opinion that the picture was painted in 1651 or 1652. It runs :

Sire : Juan Bautista del Mazo, Usher to Your Majesty, wishes to state that he married the daughter of Diego Velazquez, and was given as her dowry the post of Usher of the Chamber, which he has held since the year 1634, and he has many children of this marriage. Your Majesty having granted him the post of Assistant Seneschal of the King's Palace (Ayuda de furriéra) in the past year without a new mandate, his salary as Usher of the Chamber has been removed from the books of the Palace. I beg Your Majesty that you will do him the favour to bestow the post of Usher of the Chamber henceforth on his son Gaspar del Mazo, the grandson of Diego Velazquez, since this post was the dowry of his mother and since he is of a suitable age to serve Your Majesty.

I send this memorial of Juan Bautista del Mazo to the Council and ask for advice if it appears that this should be offered. (Signature of the King.) Madrid, 3 October, 1658. The report of the Council in favour of the petition, stating that it is the dowry of the woman.—The Marquis of Malpica, the Count of Castro, the Count of Puñonrostro, the Count of Barajas.

Sire : Your Majesty commanded a decree dated the third of this month, with a memorial from Juan Bautista del Mazo, to be remitted to the Council. In this memorial he states that he married the

figures are represented and of the age of the painter at the time. Neither of these young men looks as if he had reached the age of thirty-nine. They appear to be two intimate friends or two youths more or less related to the family, whose identity is now unknown to us.

The apartment in which the scene is laid might represent the studio allowed to Mazo in his position of Court painter, or one of those used by his father-in-law.

daughter of Diego Velazquez, and was given as her dowry the post of Usher of the Chamber which he held since the year 1634, and that he has many children from this marriage. Your Majesty having granted him the post of Seneschal of the King's Palace in the past year, without a new mandate, his salary as Usher of the Chamber has been removed from the books of the Palace. He begs Your Majesty that you will do him the favour to bestow the post of Usher of the Chamber henceforth on his son Gaspar del Mazo, the grandson of Diego Velazquez, since this post was the dowry of his mother and since he is of a suitable age to serve Your Majesty.

Sire: The arguments used by Juan Bautista in his petition are just, for the post of Usher of the Chamber was the dowry of his late wife, the daughter of Velazquez, for whose services Your Majesty gave him a grant by a decree dated 27 January 1634, and this post reverts to the grandson who is of suitable age to serve you. It appears to the Council that it would be well for Your Majesty, taking into consideration the twenty-four years of service of Mazo and also those of Velazquez, to grant the post of Usher of the Chamber to Gaspar Mazo as the dowry of his mother, and also because his father cannot enjoy that post with the office of Seneschal.

The Council, 7 October, 1658: The four rubrics of the abovementioned gentlemen. For Juan Bautista del Mazo, the Keeper of the Keys of the King's Palace. (Decreed by the King.)

It is not the studio which was most frequently used by Velazquez and which he has painted in the *Maids of Honour*, as we can see by examining the two pictures; neither is it that one which was opened three days after his death to make an inventory of his effects, the description of which differs totally from the background of this picture.

The shield which is placed in the left-hand top corner of the canvas is a curious detail. Here we see the raised arm of a warrior whose hand grasps a mace. It is evidently the arms of his family, and if any doubt still lingered as to the identity of the group, this mace ought to settle the question. Moreover it shows us that Don Juan Bautista was of noble birth, for, in Spain, arms were only allowed to be borne by those who could show letters patent of nobility which were only given to the *Hidalgos*.

# CHAPTER VII

## MAZO—*concluded*

Leaving for the end of this chapter the enumeration and study of the portraits executed by Mazo in his latter days, let us speak here, as it were in parenthesis, of another artistic development of the painter; we refer to his skill in the art of landscape painting, in which he showed an individuality which we have not yet found in the works which we have studied.

Mazo was the only notable landscape painter of his day and it seems only right that we, who live in a time when modern art has recognised the importance of this branch, should learn to know and to appreciate those artists who were, in a greater or lesser degree, the pioneers of the movement; who were, in fact, the only artists who saw the real importance of a branch which has since become one of the most flourishing in the art of painting.

The distinguished English critic Stevenson[1] dedicates

[1] "Velazquez," by R. A. M. Stevenson. London, 1899.

MAZO

LANDSCAPE

Madrid, Prado Museum

*To face p.* 106

a chapter in his life of Velazquez to his influence on modern art, in which he speaks with great truth of the relation which exists between modern naturalistic art and that of Velazquez. We merely wish to add that after Velazquez—but yet side by side with him—we must mention Mazo, the creator of a complete manifestation of landscape art; we use the word "complete" advisedly, because he painted alike views of cities, of buildings, of gardens, of parks, and even of imaginary landscapes with mythological subjects and figures. Velazquez advanced with a giant's stride, he hastened the progress of landscape painting by over a century; but with the exception of the two small sketches which he made in the Villa Medici gardens, he never practised it save when he needed it for backgrounds to his portraits or subject pictures. He was not really a votary of this branch of art. But Mazo, although inferior in this, as in all else, to his master, was a true landscape-painter with a special character and individuality of his own; although, of course, we cannot deny that his work was influenced by the age in which he lived, by the school to which he belonged, and by his apprenticeship to Velazquez. If we wish to study Mazo under this aspect, we can do so without leaving the Prado Gallery, where there are many works of undoubted authenticity and of great variety, by means of

which we can form an opinion of the merits of the most prominent Spanish landscape-painter of the seventeenth century.

In August 1645 Philip IV. made an official visit to the kingdoms of Aragon and Navarre, the privileges of Aragon being ratified by the King in the Church of Seo in Zaragoza. In remembrance of this visit he commissioned Mazo to paint two pictures, one of which was to represent a view of the city of Zaragoza and the other that of Pamplona. The former is the famous *View of Zaragoza* in the Prado Gallery, in which picture we read the following inscription: IVSSV PHILIPPI. MAX. HISP. REGIS IOANNES BAPTISTA MZ VRBI CÆSAR AVG. VLTIMVN PENICILLVM IMP. . . . ANNO MDCXLVII.

We have here a view of the city taken from the opposite bank of the river Ebro. The silhouette of Zaragoza can be easily recognised, with her various buildings and her towers; it is copied with absolute fidelity. Far off, on the banks of the river, we see the royal escort, as a record, no doubt, of the day in which it conducted the King and his suite to the Seo to ratify the solemn decree. Facing us we see the river with its two bridges, one of which is divided, as the custom was in those days, and a few small boats dance on the waters. In the foreground we have the river bank, on which cavaliers, ladies, beggars and children, isolated

VELAZQUEZ AND MAZO

VIEW OF ZARAGOZA

Madrid, Museo del Prado

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figures or collected in animated groups, complete the picture. The sky is lightly overcast with long strands of whitish clouds[1]; it is easy to see that this is not the original sky.

Although this picture is certainly an authentic work of Mazo, as we can see by its history and by its technique, it is not one which we consider typical; for if it be considered his best landscape, it is not altogether his own. In this picture occurred the reverse of what usually took place: the pupil, who so frequently assisted his master, was himself helped by the master in a work which was a royal commission and was of considerable importance. There is no doubt that Mazo must have made sketches and studies and may even have painted the picture itself in Zaragoza, on the spot chosen by the Prince Balthasar Carlos, which appears to have been a room in the ruined convent of San Lazaro. The touch of Mazo is seen very clearly in the view of the city, in the river and in the foreground, even although we can detect at times touches and brushwork of such mastery that they appear to have been produced by a yet abler and more dexterous hand; we

1 In the beginning it was blue, and a vision of the Virgin of the Pilar (the Patron Saint of Zaragoza) was painted with a shield on either side. This was re-painted, and the vision was covered up by the painter Vicente Lopez, and even later it was re-painted by a restorer.

note also that almost all the figures, which are of great importance owing to their position in the foreground, are by this other hand, not retouching now, but completely drawing and painting with that grace, elegance and surety which belong so exclusively to Velazquez.

This opinion of ours is not new; it is held by the greater number of those who have studied the subject, so much so that it is now attributed to Velazquez and Mazo in the Prado Gallery, the landscape being ascribed to the latter and the figures to the former. We regret that we cannot agree with Sir Walter Armstrong,[1] who, in his instructive life of Velazquez, considers these figures to be painted by Mazo, comparing them with the little work entitled *Meeting of Thirteen People* in the Louvre (No. 1634) and with the portrait of *Don Tiburcio de Redin* in the Prado Gallery. We shall speak of the latter in the chapter which deals with the works of Fray Juan Rizi.

The other landscape we have mentioned, the *View of Pamplona*, is unknown to history. There exists in Madrid[2] a curious picture, undoubtedly an original by Mazo, which represents the city of Pamplona; although much smaller in size, we cannot but consider this to be the companion picture of the *View of Zaragoza* in the

1 "Velazquez: a Study of his Life and Art," London, 1897.

2 Collection of the Marquis of Casa Torres.

Prado. Starting with the idea that it might have been a sketch for a larger and more important work, which was executed later and had since disappeared, we have been convinced of the contrary after studying the picture. It is not executed slightly after the manner of a sketch, but is finished with great care. The view is taken from one end of the Plaza, and we see before us a gateway which can be recognised in Pamplona to-day ; in the middle distance are the city walls and beyond them, to the right, we see some buildings and the citadel, from whose batteries salvoes are being fired. The royal cortège is moving towards the city and the gateway: some coaches and cavaliers follow the State coach : soldiers and the populace form the bulk of the procession. The colour is characteristic of Mazo though somewhat darkened by time; the figures are also very typical of the artist. The line of the horizon is high and the fields which are represented have great truth of colour. Justi suggests that the landscape belonging to the Duke of Wellington, which is now in Apsley House, may be the View of Pamplona ; we do not know if he is aware of the existence of the picture we have just mentioned.

We cannot state authoritatively that the picture, which is now in Madrid, is actually the View of Pamplona which Mazo painted to execute a royal

command; but we can assert that it is an interesting original by Mazo and that it represents a view of the capital of Navarre. With regard to the little *Meeting of Thirteen People* of the Louvre, which we have mentioned in connection with the opinion expressed by Sir Walter Armstrong, it is certainly, in spite of repainting and being in a bad state of preservation, to be recognised as an original by Mazo. It has been attributed to Velazquez, and indeed still is so; its reputation is possibly greater than its merit. The figures are well grouped, and even although it seems to be said, without sufficient verification, that two of them represent Velazquez and Murillo, the cavaliers are all distinctly Spanish and characteristic of the period. What is wanting in the picture is the good drawing and faultless proportion which are inseparable from the work of Velazquez; on the other hand, we notice in the small figures much that is eminently characteristic of Mazo.

We may here especially mention, as excellent examples of the graceful touch and the beautiful contour which distinguish Mazo's small figures, two little pictures[1] belonging to the Marquis of Lansdowne

1 It must have been to these, and to others of the same kind, that Jusepe Martinez, a contemporary artist of Mazo's, referred in his "Practical Discourses on the very noble Art of Painting," published by the Royal Academy of San Fernando in Madrid, 1866. In the

which were exhibited at the Guildhall in 1901 (Nos. 101 and 105). The first represents two cavaliers in a country road, who ask the way of a peasant; behind them are two seated figures. The second, which is even finer, has two cavaliers, two ladies and two dwarfs, in the foreground; in the middle distance is another group placed near a couple of trees. In the outline and costume of the dwarfs we seem to recognise two who were well known at Court: Don Sebastian de Morra and the English dwarf immortalised by Velazquez. These little figures have such charm that we should not venture to deny the possibility of their having received some last touches from Velazquez. We can recognise Mazo's hand in two pictures, which are also small in size, which we find in the Wesendonck Collection of the Kaiser Friedrich Museum at Berlin. They also represent country scenes. In one we have a picnic interrupted by some beggars who receive alms from the cavaliers who were feasting; in the other, a peasant and a child, with some dogs and an ass, are represented. All these examples are useful because they show us in what manner Mazo executed his small

sixteenth Treatise, "On the high estimation and immortality which are due to illustrious artists," he says: "There came in his place his son-in-law Juan Bautista del Mazo, also a great painter and particularly successful with figures which were little more than a span in height, and with copies after Titian."

figures; to study him as a landscape-painter we must return to the Prado. This gallery contains twelve landscapes which are certainly painted by Mazo (Nos. 791 to 802); on account of the incorrect and deficient yet voluminous inventory made at the death of Charles II., we are quite unable to verify the statement made in the catalogue that these pictures used to adorn the Alcázar and royal palace of Madrid in his reign. Amongst the landscapes with mythological subjects (Nos. 796 to 802) there are some which are described, in the document to which we have referred, as having been hung in the low room, called the Prince's Room; but they are classified as copies made by Mazo after Rubens, a statement which is inadmissible. We need not examine these pictures one by one. Some of them are necessarily more realistic, as, for instance, the *Monastery of the Escorial* (No. 793); some are less so, as are those which have mythological subjects. But the pictures all bear a great similarity to each other; even although in some, as in the *Mercury and Argos* (No. 802), there are allegorical figures, it does not alter the character of the landscape. They are slight and bold and we can see that they have been executed with facility. The figures, always small, are sometimes copies or imitations of others by Velazquez or by Mazo himself. In No. 797 there is a faithful copy of the dog which lies at the feet

of the Infante Don Fernando, dressed in hunting costume, which is in the Prado Gallery (No. 1075).

Coming from the study of these landscapes, which have always been attributed to Mazo and which are so decorative in character, who could doubt that the background of the equestrian portrait of Doña Margarita of Austria in the Prado Gallery (No. 1065) be by the same hand? We took that portrait as a point of departure and as an object of comparison when we began to point out the differences which exist between the work of Velazquez and that of Mazo; we recall it to memory now, because we notice that in the landscape background of the portrait, a landscape of darker hue and of more uncertain contour and line than those of the master, we find exactly the points which are most characteristic of Mazo, as we can judge by his well-known and authentic works.

There are also in the Prado Gallery four landscapes (Nos. 1108 to 1111), which are still attributed to Velazquez, although most people who have studied the subject consider them to be the best examples of all the fine works which are now ascribed to Mazo. According to the catalogue, the first represents the *Arch of Titus in Rome;* this is evidently not a view taken from nature. The catalogue suggests that it was probably painted in Madrid after a rough sketch made in Rome. We agree

with this suggestion and think it quite likely that Velazquez made the sketch in Rome from which Mazo produced this picture, whose sky, tonality and brushwork are not those of the master, but of the painter whose landscapes now occupy our attention. This picture is of a distinctly fanciful character. The arch is seen to the right, to the left are some trees and a wall, on the summit of which is a mass of foliage; in the foreground a little shepherd plays on an instrument whilst his flocks graze. It is a great pity that the colour of this picture has become darker, like the others; possibly on account of the red priming of the canvas appearing through the paint. The most important of all these works is the *Fountain of the Tritons*, in the garden of the Island of Aranjuez (No. 1109). In the centre of the canvas we see the well-known fountain[1] with its little plaza and

1 In this picture there is an inscription on the fountain which reads, "By command of His Majesty, in the year 1657." This inscription and this date are interesting as bearing on the history of this much-discussed picture.

"The Geographical, Historical and Statistical Dictionary of Spain and her Possessions Over-Seas," by Madoz (vol. ii., article Aranjuez," p. 437, second column, second edition, Madrid, 1847), says: "In this island is the fountain of the Tritons, which is the last; it was moved several times, but in the year 1758 was placed where we now see it. It is a composition of three figures representing the demigods who give the fountain its name, who are placed on some steps inside the basin, or receptacle for water, and each one holds a little basket on his shoulder of various design, and

Mazo

THE FOUNTAIN OF THE TRITONS

Madrid, Prado Museum

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its surrounding trees. The tonality of this picture, which is greyer than we find it in some others, gives us the impression that it resembles more closely an original by Velazquez. But the technique, the brushwork, the manner of representing trees, which is less firm and has a suspicion of cotton-wool about it and, above all, the figures, are distinctly typical of Mazo. It is certainly the finest work in this collection of landscapes, excepting only the *View of Zaragoza*, which is of another character; it is a work which, on its own merits, is enough to make the reputation of a painter. It makes us reflect on the high place which a painter should take who, in those days, was capable of conceiving and executing a

in his hand a shield. In the middle a column is placed, round which are three figures of five span in height representing nymphs. They are gracefully draped, and each one has different adornments and masks. The fountain is of white marble, and is twenty feet in height; over the figures there is a cup with bas-reliefs on the reverse side, on which are represented sirens clasping dolphins round the neck; over the cup is another of smaller size, and between these there are two figures of genii grouped with two columns to which they are attached, and the capitals of which, decorated with masks and other adornments, are united together at the top. In the triangular base the ends being cut off, the following words are engraved: "The King our Lord Don Philip IV. ordered this fountain to be erected in this year of Our Lord MDCLVII., Don Garcia de Brizuela y Cardenas being Governor." In the centre there are other Latin inscriptions alluding to the sweetness of the water. This fountain is now in Madrid in the gardens of the Royal Palace, commonly called the Campo del Moro.

landscape in such a modern and naturalistic manner. Stevenson, speaking of the picture in terms of eulogy which it certainly deserves, declares that the painter is a modern and an impressionist by the side of Claude Lorraine and Poussin who were his contemporaries. After studying the picture he can clearly understand the relation which exists between this manner of interpreting nature and that of Corot and of Whistler.

This opinion of Stevenson's is just and accurate. We only disagree with the well-known critic as to the authorship of the work. For this is Mazo, the landscape-painter, the pupil and imitator, to a certain extent, of Velazquez, from whose school he could never detach himself, but still a painter of much individuality and one who is worthy of a greater reputation in this branch of art than that to which he has attained. The companion picture, the *View of the Calle de la Reina in Aranjuez*, is beautiful and extremely characteristic of Mazo. It is darker in colour than the former. Don Pedro de Madrazo supposes that these two pictures were painted in 1642. We think that the note on the inscription of the Fountain of the Tritons proves conclusively that the picture was painted in 1657; it is probable that the companion picture was painted about the same date. The last of the pictures in the Prado Gallery which we attribute to Mazo is the *View of the Buen Retiro*

Mazo

CALLE DE LA REINA DE ARANJUEZ

Madrid, Prado Museum

*To face p.* 118

*as it appeared in the reign of Philip IV.* It is very harmonious in colour, the gradations of tint are subtle, but it is darker in tone and has a different manner of execution from that which was peculiar to Velazquez.

Passing on to the portraits executed by Mazo towards the end of his life, we must first notice the very curious and interesting *Child dressed as a Cardinal*, in the possession of Count Von Harrach in Vienna. It represents a boy of about four years of age; he is dressed as a Cardinal and is painted full-face with his right hand, which holds a book, resting on a table. His left hand, which hangs down naturally, holds the biretta, which is in keeping with his costume. A curtain which hangs behind the table, on which is placed a vase of flowers, fills up the left side of the canvas. The figure stands out light against the background of the room. To the right is a window, through which we see a landscape; quite in the foreground is a very small and rather ill-shaped dog. After studying Mazo's work, we do not think that there can be the least doubt as to the authenticity of this portrait; it is of considerable importance and interest, though not one of his best efforts. We recognise the colour, the technique, the whole treatment of the subject, coming, as we do, from the contemplation of a series of his pictures. The pose of

the boy, the execution of the left hand and even more of the right, of the table on which it rests, of the cloth and of the flowers, all remind us of the charming portrait by Velazquez of the Infanta Margarita, now in the Imperial Gallery at Vienna (No. 615). It is not the first time that we have discovered Mazo appropriating whole portions from the canvases of his master, freely copying arrangements which he then re-arranged and composed with the same or different figures; we may recall to mind the horse in the *Riding School*, which might almost have been traced from the steed on which Philip III. is mounted in his portrait in the Prado Gallery.

Professor Justi has also detected the hand of Mazo in the Harrach portrait. He considers this portrait to be one of great interest and makes some suggestions as to the identity of the child, who is dressed as a Cardinal. These suggestions, however, do not seem to us to have the force which we are accustomed to find in the opinions expressed by the illustrious professor of Bonn. He suggests that the child-cardinal may have represented the second son of Count Von Harrach, who was born in 1665 and who, destined from his infancy to the Church, was elected "Domizillar" at the age of eight. It is quite probable that a portrait might have been executed at the date of his election in 1673; but, apart from the fact that the boy does not look as if he were eight years

old, it would have been an impossibility, seeing that Mazo himself died in the beginning of 1667, as we shall see later. It is plain therefore that the picture does not represent the second son of Count Von Harrach, and we have considered whether it could not have been intended for the elder son, who was born, according to Justi, in 1662. But this also appears impossible, as Count Von Harrach did not visit Spain until 1672. Until a more fortunate investigator shall decide this point, we must leave it in obscurity; merely suggesting vaguely that it represents a small personage whose portrait is owned by Count Von Harrach, not because of any relationship which the original bore to the family, but because it is an interesting and curious work from every point of view.

Let us pass from this portrait to others which are also in the Imperial Gallery. The relationship which existed in the seventeenth century between the reigning houses of Spain and Austria accounts for the fact that the Imperial Gallery possesses so many portraits of the Spanish royal family, undoubtedly sent as presents to their Austrian relations. Some of these are authenic works by Velazquez, others are by Mazo. The two portraits of the Infanta Margarita[1] (Nos. 609 and 621)

1 The Infanta Margarita, daughter of Philip IV. and of Mariana of Austria, was born in 1651. She married Leopold I., Emperor of Austria, in 1666.

are certainly by Mazo. The first of these shows us a full-length portrait of the Princess, who is dressed in a costume which is trimmed with green. The proportions of the figure are so excellent that we must give the credit to Velazquez; on the other hand, the execution is typical of Mazo. It was evidently a copy of an original by Velazquez which is now lost, or at any rate unknown to criticism and to ourselves. The second of the portraits of the Infanta is only a copy of the famous picture in the Prado Gallery. The copy in Vienna is a half-length; the original was full length. There are no alterations except that the jewels are changed. In the original the jewels which the Infanta wears on her breast were purely fanciful in design; in the copy they take the form of the two-headed eagle which is the emblem and the arms of the House of Austria. After speaking of the copy, we must not omit to make a few observations about the original in the Prado Gallery (No. 1084). Don Pedro de Madrazo, in his catalogue, says that the portrait represents Doña Maria Teresa of Austria, daughter of Philip IV., but Professor Justi has given good reasons for his opinion that it is a portrait of the Infanta Margarita. This error is not of much consequence when it is compared with some glaring mistakes made in the Prado Gallery, where, for instance, the portrait of the

Count of Benavente by Velazquez was attributed to Titian and where, until a short time ago, a portrait by El Greco was given to Tintoretto and a Magdalen by Ribera to Murillo. The confusion and incorrectness of the inventories of the royal collections have caused these mistakes; to-day, when criticism has done so much to dissipate errors, we may hope that the many erroneous statements may be corrected.

This portrait, which is placed in the Velazquez room, is admirable in colour, but yet strikes us as looking rather strange. Don Pedro de Madrazo has already said that the picture belongs to two periods of the art of Velazquez; the face belonging to the earlier period and the rest of the portrait to the later. Justi goes beyond this statement and attributes the head and hands to Mazo. A. de Beruete also thinks that these might be by Mazo. For our part, we do not venture to give any definite opinion about the matter. Looking at the picture we have sometimes advanced beyond the opinions of these critics; but at other times it has seemed to us almost too audacious to question the authenticity of this well-known portrait, placed, as it is, in a room which contains only the authentic works of the master. Is it possible that one man can have succeeded in reproducing the style and technique of another in such a marvellous manner? We must keep

silence on this subject for the present and await further developments. Perhaps later on, we ourselves, or someone of more authority, will be enabled to give a definitive attribution to this most interesting and admirable portrait.

As we passed in review the most important productions of Mazo, we, at the same time, studied his technique. We have seen what a wonderful talent he possessed for the assimilation and the imitation of the style of an artistic genius of the calibre of Velazquez. This talent for imitation is not rare amongst Spanish artists, although it seldom rises to such a pitch of perfection as it does with Mazo. The Spanish temperament has, in all ages, shown a facility for assimilating all sorts of knowledge, and the racial instinct showed itself in art as it did in other developments. Whilst admitting this side of Mazo's talent, we have also endeavoured to show other manifestations of his artistic temperament, especially those which reveal him to us as a landscape-painter.

In conclusion we may note that Mazo is, as far as we know, the only Spanish painter of his own or following times, who has never painted a picture with a religious subject.

Very little is known of Mazo's private life. We have seen him in his official capacity in the Palace,

always by the side of his father-in-law; he seems to have had no wish to detach himself from his master or to distinguish himself individually either as an official or as an artist. His life must have slipped away quietly; it was laborious and domestic, like that of Velazquez himself. His wife, Doña Francisca Velazquez, was alive in 1652, as we see by her portrait in the picture of Mazo's family; in 1658 she had already passed away, according to the Archives of the Palace. Mazo afterwards married Doña Ana de la Vega, of whom we know nothing. She died before her husband.

Neither his first wife's death nor his second marriage separated Mazo from his father-in-law. He worked with him constantly to the end, and, after his death, he was busied in clearing up the accounts which were kept by Velazquez in his position of Grand Marshal of the Palace, or in satisfying the demands made by the administrators of the Palace.

The documents which Cruzada Villaamil published in his book are interesting as throwing some light on this point, and they bear witness to the exertions made by Mazo and his supervision of the auditing of the accounts.

Velazquez died on August 6, 1660, at two o'clock in the afternoon; on the 11th of the same month, the new Grand Marshal was already appointed and a

thousand maravedis were being claimed in the name of the King from the late painter's family. Even if Philip IV. was not personally responsible for this abominable attempt to extract money, in such haste, from the descendants of one who had served him for so many years, he must bear the odium of having permitted others to institute proceedings which ended in dragging the great painter's name into a legal process.

The room which Velazquez used as a workshop was opened with a view to removing anything which belonged to the King. Fuensalida, his executor, and Mazo, his heir, assisted at this opening, as we can see by referring to the Archives of the Palace, where we read: "A certificate of the furniture belonging to the King, which was found in the Prince's room after the death of Diego Velazquez, the Grand Marshal, and which remained in the care of Don Francisco de Rojas, his successor in that office." A detailed list of the objects found is given here which we omit, as not being of sufficient importance to the subject in hand. His papers appear to have been in great disorder and amongst them were found the accounts of the Seneschal of the Palace. Those who came to audit the accounts were apparently in no hurry to conclude the affair, for it was six years before it was finally settled. Their first act was to apply to the Council about a

sum of *three hundred* maravedis which it appeared were owing by Velazquez to his subordinates in office; without stopping to examine the accounts further, they seized the furniture in the late artist's suite of rooms which were situated on the first floor of the Treasury adjoining the Alcázar, where the Court painters were lodged.

Mazo intervened in this unhappy affair, but he showed plainly that he was only actuated by the desire to leave the name of Velazquez in the good repute which it had so deservedly attained. Great loss was sustained by the family on account of these proceedings, as we learn from the following memorial which was presented by Mazo to the Council (Archives of the Palace):

"Sir: Juan Bautista del Mazo states that he is the father and lawful administrator of Don Gaspar, Don Balthasar, Don Melchor and Doña Teresa del Mazo and Velazquez his children, the grandchildren and heirs of Diego Velazquez, who was Grand Marshal of the Palace. After his death his possessions were seized and were placed in a vault of the Treasury, where, owing to the damp and to the fact of their not being able to be moved, they are all perishing. He begs your Majesty to grant him an order desiring them to be handed over with an account and a memorandum, in order that they

may be taken care of and that they may be kept where they can be seen, so that they shall not be altogether spoilt, whereby there will be great loss and no benefit will accrue to your Majesty, from whom he always received so much favour.

"6 June, 1662. Read in the Council 19 June, 1662. *Not allowed.*"

Further investigations proved that the money which had been claimed was indeed owing, but it also appeared, after a laborious rectifying of accounts, that the administration of the Palace owed Velazquez 74,769 reals, whilst he, on his side, only owed the King 17,945. The administrators, who had been so anxious to seize the painter's furniture, were in no hurry to indemnify his family by paying to them the sum which was owing. Thanks to the efforts of Mazo, the good name of Velazquez was at last cleared, though only after lengthy and wearisome procedures.

As if in compensation, and certainly in strong contrast to the manner in which he had so soon forgotten the good services of the Grand Marshal, Philip IV. appears to have been most generous to his family. He confirmed Mazo in the same office of Court painter, and in October of the year in which Velazquez died, he conceded to the eldest grandchild the daily sum of twelve reals which his grandfather had received

and bestowed on the same youth, or on one of his brothers, an official post in the Kingdom of Naples.

We have no records by means of which we can gain any knowledge of Mazo's private life. He occupied the post of Court painter from 1661 until his death, the decease of Philip IV. making no change in his position. It is known that he painted portraits of Court personages in the times of the Regency, but it was not for long, as he only survived Philip by two years.

It is only quite recently that the exact date of Mazo's death has been known. Palomino says: "He died at Court in the year 1670." Cean Bermudez rectifies this statement in these words: "He died in the Treasury of Madrid on the 10th February of the year '87 and not in the year 1670 as Palomino affirms." Various critics, Justi amongst others, have accepted this date.

Don Pedro de Madrazo, in his catalogue of the Prado Gallery, corrects both Palomino and Cean as to the date of Mazo's death in the following terms: "He died in this same Treasury . . . but not in 1670 as Palomino says or in 1687 as Cean affirms, but in 1667, as it appears from certain documents in the Archives to which we have so often referred, and was buried in the parish church of San Ginés."

A. de Beruete, after all these critics had given their opinions, looked up the documents in the Archives

of the Palace so often referred to by Madrazo, but found nothing. On the other hand, he discovered Mazo's certificate of death in the parish church of San Ginés in Madrid, where it is included in the "Book of the dead of the parish of S. Ginés." This book begins on January 1, 1653, and ends on December 29, 1671; on the back of page 430, in the space apportioned to the month of February in 1667, we see the certificate which is in these words: "Ju° Bap$^{tista}$ del Mazo, widower of D$^{a}$ (an illegible word) de la Vega, died on Thursday, the 10th February '67 in the Treasury, parish of San Juan, in which his death was registered. He was buried in this church in his own tomb. Dio de Ropto y M . . . . O12." [1]

The evidence is incontestable, and there is now no room for doubt as to the exact date of the death of this artist.

1 "Velazquez," by A. de Beruete, London, 1906.

# CHAPTER VIII

## OTHER PUPILS OF VELAZQUEZ

### JUAN DE PAREJA

Juan de Pareja was born in Seville between the years 1606 and 1610; his parents were slaves of Moorish origin. It is not known in what capacity he entered Velazquez' service, but we find that when the latter came to Madrid in 1623 he brought Pareja with him as a servant and that he remained with him all his life. Pareja was a characteristic type of a mulatto. He was of great use to his master in all matters which related to his art, such as grinding colours, preparing canvases, washing brushes and so on, duties which he is reported to have executed to perfection. This constant familiarity with art probably inspired Pareja to paint himself; but as a slave could not practise the free art of painting, he only worked as he could, in his spare moments and in secrecy, copying everything which his master produced. The portrait which the

master painted of his slave, and which is now at Longford Castle in the possession of the Earl of Radnor, was produced during his second visit to Italy in 1649. He was just about to paint the portrait of Pope Innocent X., and as, by reason of his journey and its distractions, he had not worked for some time, he wished to have a little practice and to get his hand in before beginning the commission he had received. He therefore painted this fine bust, his servant acting as model. In spite of the haste with which it was executed and the fact of its being painted merely as an exercise, the picture was the means whereby Velazquez was received as a Roman Academician, for he sent it to his friends amongst the Roman painters, who displayed it in the Exhibition which was arranged to celebrate the festival of San José, where it was received with great acclamation.

Pareja returned to Madrid with his master in 1651 and then, as Palomino relates and Cean Bermudez repeats, he revealed his talent by means of a stratagem which shows his perspicacity. He painted a picture with especial care, and he placed it in his master's studio with its face turned to the wall. When the King came he ordered the canvas to be turned, as he always did when he observed one in that position. Pareja turned it, and when the King asked by whom

the picture was painted, he flung himself at his feet, imploring his royal protection and confessing that carried away by his desires, and in secret, for fear of his master, he had learnt that noble art and had painted the picture. The King turned to Velazquez and said to him: "You will have no say in this matter and I warn you that he who possesses so much talent cannot remain a slave." Pareja was deeply moved and Velazquez was amazed.

Something of this sort must indeed have happened, but we think that the amazement of Velazquez must have been assumed; it is more probable that he, who was always generous-minded and who must have known of the desires and the studies of his slave, made the plot himself to obtain his liberty. Pareja obtained his letters of enfranchisement, but he did not leave his beloved master on that account. After the death of Velazquez he was employed by Mazo, and he remained in the service of the family until his death occurred in Madrid in the year 1670. He was known in his time, and has been known since, rather as the *Slave of Velazquez* than by his own name. His output must have been very small. He began to paint when he was already at an advanced age and, continuing with his duties as a servant, he had not much time in which to cultivate his art. His style, naturally enough, was

formed on that of his master, especially in the matter of portrait painting. In order to make a fair criticism of Pareja's work, by which we mean a criticism of comparison and one with incontestable data, we do not know of any other example to take than the portrait of the architect Rates. This portrait is signed by the artist and is mentioned by Palomino; it is now in Granada in the possession of the Eguilaz family. This picture has such force, such technique, and such spirit that we have an excellent subject in which to study the qualities of Pareja's art; moreover it is one which we can refer to and compare with unsigned pictures, or with portions of portraits, which may some day be attributed to this artist, who lived for so many years with Velazquez. From the days of Palomino down to our own, this subject has never been studied; there are not sufficient data, at present, to allow us to form an opinion one way or the other.

There is a picture of the head of a boy in the Dulwich Gallery which is attributed, or which has been attributed, to Pareja. We do not know what gave rise to the attribution. The face we see is the same as that of one of the figures in the family of Mazo, about which we have spoken at some length. It appears to be a study for this figure; and we judge by the technique that it is more likely to be by Mazo, as Justi has already suggested.

There are very few pictures of any importance attributed to Pareja. The only one which we have seen is the *Vocation of Saint Matthew* in the Prado Gallery (No. 935). It is a carefully painted picture, in which we can study the quality of Pareja's painting. The moment which he has chosen to depict is that in which Jesus presents Himself before Matthew, who is surrounded by Jews and is pursuing his calling as a receiver of taxes, and says to him: "Matthew, follow me." The figure of Christ is draped in exactly the same manner as is the Christ in the *Coronation of the Virgin* by Velazquez, which is in the Prado Gallery, and it may have been painted from the same model; it is wanting in distinction and dignity. Matthew is dressed as an Oriental; the others are clothed in the fashion of the painter's own day, and one of them, who represents Pareja himself, holds a paper on which is written: "Juan de Pareja, in the year 1661." The work as a whole is realistic in style and is evidently inspired by Velazquez. The composition and the background are overloaded; both as regards the colouring and the composition, we think that Pareja has been influenced by the Italian painters, notably by Veronese.

Don Pedro de Madrazo stated that there existed in 1637, during the reign of Philip IV., a picture which, to

judge by its description, must have served as a model to Pareja whilst he was occupied with this work; it is not known to us at the present time.

The following painters may be considered as pupils of Velazquez, as their style resembled his; they are spoken of in a flattering manner by the critics of his day. Almost all their works, probably on account of their lack of originality, are grouped together in an anonymous mass of pictures painted during the florescence of Spanish art in the seventeenth century; it is now almost impossible to identify the picture of any particular artist, for want of proofs. We confine ourselves, therefore, to giving a list of their names with the shortest possible notice of whatever records or traditions about them have come down to our own times.

Miguel de la Cruz, a young man of promise, lived in Madrid until 1633, where he was occupied in making copies of the masterpieces in the possession of Philip IV. for Charles I. of England. Some of these copies must still be in existence in Great Britain at the present time. Miguel died soon after the year 1633.

Don Diego de Lucena, an Andalusian of good family, who was an imitator of Velazquez, died whilst he was still young. He died in 1650.

Antonio Puga was painting in the year 1653. He imitated the style of his master, choosing for preference

PAREJA

THE VOCATION OF SAINT MATTHEW

Madrid, Prado Museum

those drinking scenes and domestic subjects which he produced in his earlier years. We know of one picture by this artist, *The Itinerant Knife-Grinder* (No. 435) in the Hermitage Gallery in St. Petersburg. It is a rare example of his work and is very curious. We see that he imitated the style of his master very closely. Cean Bermudez, speaking of Puga, relates the following anecdote in his "History of the Art of Painting." He states that he had seen six pictures, treating of domestic subjects, which had been signed by Puga in 1653; in these pictures he frankly imitated the style of Velazquez. They were sold, and afterwards a head, attributed to Velazquez, but which was no other than a fragment of one of the pictures which he had seen signed by Puga, appeared in the collection of the French Ambassador. Aided by the Ambassador, he followed up this clue and discovered that their former possessor had destroyed the pictures, saving only some heads and figures which he had preserved with a view to selling them in London as originals by Velazquez. Cean Bermudez says: "It grieved me to see the destruction of pictures so charmingly composed and painted with such fidelity to nature, in order to satisfy ignorance and avarice."

This story is interesting to us for two reasons. Firstly, because it has not yet been published, having been taken from the copy of the manuscript of the

"History of the Art of Painting," by Cruzada Villaamil, an unpublished manuscript to which we allude in the Bibliography; secondly, because it proves that even before 1824, the date of the manuscript, English collectors were buying those more or less clever imitations or copies of Velazquez of which we find such a quantity in the British Isles to-day.

Francisco de Burgos Mantilla, in and after the year 1658, painted some portraits of persons of rank and distinction.

Francisco Palacios (1640–1676) was for two years a pupil of Velazquez.

Juan de la Corte was born in Madrid in 1597. He painted an important picture for the Sala de los Reinos in the Buen Retiro, in which he is said to have received some help from Velazquez in finishing up the heads of his figures. His speciality was in the *genre* of battle-pieces. In the gallery of Toledo there is a mediocre portrait of Doña Mariana of Austria, signed by Juan de la Corte. He died in 1660.

Tomas de Aguiar was portrait-painter about the year 1660.

Juan de Alfaro, without being more distinguished as a painter than the preceding, is better known to us for many reasons. He was born in Cordova and was a pupil of Antonio del Castillo in his native city; he

came, while still very young, to Madrid, and, receiving advice from Velazquez, was also honoured with his friendship. He copied the works of Titian, Rubens and Van Dyck. He was a cultured man, devoted to literature and poetry. Palomino tells us much concerning his life and his work, but not on this account do we give him more of our attention. Palomino was his friend and his *protégé*, and therefore, whilst endeavouring to give a just estimate of his talent, we must not be guided altogether by the historian. Alfaro accomplished one work which is of great historical and literary interest to Spain, the portrait of the great dramatic author Pedro Calderon de la Barca. This portrait was placed in the tomb of the immortal poet in the parish church of San Salvador in Madrid.[1] It still hangs over his remains, with which it was removed, in the church of San Pedro de los Naturales in the Calle Ancha de San Bernardo in Madrid. The portrait, which is a good character-study, is certainly taken from life; as a painting it is rather hard and dry.

The name of Alfaro suggests the famous Memorial which was supposed to have been written by Velazquez and which gave an account of the pictures sent by Philip IV. to the Escorial. In the only printed example

1 A few years ago the Spanish artist, Rogelio de Egusquiza, made an etching of this interesting portrait, and in so doing popularised the picture.

known to us Alfaro figures as causing the work to be printed, and as dedicating it to posterity; this example appears to have been printed in Rome in 1658. The authenticity of the Memorial has been fully discussed by Cruzada Villaamil and Justi, both of whom declare it to be a forgery. The forger probably took the name of Alfaro, an enthusiastic admirer of Velazquez, to give an authentic savour to his document.

A painter whom we cannot consider to belong to the school of Madrid, as he was not born in Madrid, neither did he stay there long, but who must be mentioned in this connection, is Nicolas de Villacis. He was born at Murcia and belonged to a rich and distinguished family. He came to study painting with Velazquez in Madrid when he was still young, and he showed considerable talent. Velazquez liked him very much and invited him to Court, promising him the post of Court painter; but he preferred to remain at Murcia. It is known that he carried on a voluminous correspondence about artistic matters with Velazquez. Cean Bermudez declares that towards the end of the eighteenth century this correspondence was extant at Milan, in the possession of some descendants of Villacis; at that date it was removed to Murcia. All the efforts made to recover these precious documents have hitherto failed.

Villacis died at Murcia in 1690. His fame was great in his own city, where he worked in fresco in various churches and painted portraits and subject pictures. So little remains of his work that it is impossible to form a definitive opinion as to its value. There is, however, in the Buda-Pesth Museum a beautiful picture (No. 778) which is attributed to Nicolas Villacis. We have tried to find out the grounds on which this attribution is based, but there are no data to help us and no evidence exists to prove the authorship of the work. It was bought in Spain as a picture by Villacis. There are no works by this painter in existence, as we have said, by means of which we can make a comparison, but, judging by what remains of his authentic work in Murcia, we do not see any reason why the Buda-Pesth picture should be attributed to him. It certainly belongs to the School of Madrid, and is specially characteristic of the period between 1650 and 1690, in which Carreño and his pupils were beginning to feel the influence of Van Dyck. We have examined this canvas with great care, as it is so important to us in our study; we find that at times it reminds us strongly of Carreño, at other times of Cerezo. Can it be an Antolinez? Or a Cabezalero, whose exact style is not known to us? It is a typical and beautiful example of the work of the school

but we cannot venture to suggest the name of the painter.

According to the catalogue, it represents Santa Rosalia. The Saint, dressed as a nun, borne up and sustained by angels, offers roses to the Christ-Child, who, from the Virgin's arms, extends his little hands towards her. The feeling of motion shown in the forms of the angels and in the surrounding clouds is very finely rendered. The picture appears somewhat dark, as it is rather neutral tinted, but where there is colour it is brilliant; as, for instance, in the red of the robe and the blue of the mantle of the Virgin, in the black and white of the Saint's dress and the sunset gleam of the lower portion of the sky. The existence of this picture and the attribution which has been given to it are the reasons why we have referred to Villacis in this work.

We may also mention here the name of Benito Manuel Aguero (1626–1670), a pupil, as it is said, and an imitator of Mazo. He devoted himself to the study of landscape-painting, forming his style on that of his master. He ended by seeing some of his pictures hung in the palaces of Aranjuez and Buen Retiro. None of these works are known at the present day, and we only speak of them according to what we read in the documents of his times. On the other hand, one of his

religious pictures, of which he painted a certain number, is preserved in the Church of Saint Isabel in Madrid. It represents Saint Ildefonso receiving a chasuble from the Virgin. The picture is very characteristic of the School of Madrid, although we cannot detect the influence of either Mazo or Velazquez; it suggests more the flamboyant style of the last period of the school and a certain resemblance to the work of Claudio Coello. It does not rise above mediocrity.

# CHAPTER IX

## PEREDA—COLLANTES—LEONARDO—OTHER PAINTERS WHO FLOURISHED IN MADRID ABOUT THE MIDDLE OF THE SEVENTEENTH CENTURY

### PEREDA

Antonio Pereda was born in Valladolid, the capital and centre of activity of Old Castille, in 1599, the same year in which Velazquez was born in Seville.

Pereda is one of the most notable of those painters who flourished in Madrid during the seventeenth century, both by reason of his originality and his masterly technique; but he is not by any means a typical painter of the School of Madrid. His style is peculiar and essentially Spanish. His work, as far as composition and artistic feeling go, may possibly bear some resemblance to contemporary Spanish sculpture or even to the painting of Ribera; we may at times detect

a likeness in his style to that of the School of Seville. But with the works of Velazquez, Mazo, Carreño or their respective pupils, with whom he had nothing in common beyond the fact that he worked at the same time and that they were comrades in the same pursuit, he had no connection at all.

Pereda belonged to a respectable family. He was left an orphan whilst still very young and he was sent by an uncle to Madrid in order to study the art for which he had so decided a vocation. He was a pupil of Pedro de las Cuevas, and he managed, during his two years of apprenticeship, to obtain the support of two influential patrons, Don Francisco Tejada, the Prime Minister of Castille, and the Marquis de la Torre. He copied pictures in the royal collections and was, according to Palomino and Cean Bermudez, inspired by the works of the Venetian painters, whose colouring he imitated. This may have been the case at the beginning of his career, but we fail to see this influence in any of the fairly large number of his works which are now known to us.

Pereda executed his first important work, a *Conception*, for which he acquired some fame, when he was eighteen years old. This picture was sent to Rome. Whilst still a young man he worked at the decoration and ornamentation of the Buen Retiro palace and a

picture of his, the *Relief of Genoa by the Marquis of Santa Cruz*, a work of which we have now lost sight, was hung in the Sala de las Comedias. The Admiral of Castille then commissioned him to paint another picture, the *Disillusion of Life* as it was then called, but which is now known as the *Dream of Life*. This very curious canvas is now in the Academy of Fine Arts in Madrid.

In this fantastic picture we see, to the right, a young man seated, who is richly dressed in a doublet of cloth of gold ; he sleeps with his cheek resting on his right hand and has the tranquil and careless expression of one who has no anxiety for the future. On the table in front of him, which fills up the rest of the canvas, are heaped up all sorts of possessions such as coins, jewels, armour, necklaces, etc. In contrast to this rich hoard, a skull is placed in the middle of the table, which also occupies the centre of the canvas. The scene is lit up by the light of a candle. In the dark background of the picture an angel appears who holds in his hands the following Latin motto: "Æterne pungit, cito volat et occidit."

This picture is elevated both in conception and in intention, and we consider it to be one of the most original and characteristic works known to the Spanish School. It has a certain affinity to numberless legends

PEREDA

THE DREAM OF LIFE

Madrid, Academy of Fine Arts

*To face p.* 116

and romances, especially to that of Don Miguel de Mañara, which inspired José Zorilla,[1] the greatest Spanish poet of the nineteenth century, who was, like Pereda, a native of Valladolid, to write his fantastic and religious drama "Don Juan Tenorio." It is a picture which impresses the spectator very deeply and which succeeds in conveying the moral lesson intended

1 This Spanish legend appears to have inspired, more or less, the following works, some of which are Spanish and some French.

In the Romancero of Don Augustin Duran we find two tales (Nos. 1271 and 1272) which sketch out the legend of Don Juan Tenorio, which was, without doubt, taken from a tradition of the Middle Ages.

In the "Saco de Roma," by Juan de la Cueva, a poet who flourished between the years 1550 and 1609, we find a personage entitled Leucino, who bears some resemblance to Don Juan.

Tirso de Molina wrote his "Burlador" in 1630, or at least it was published then, the first edition bearing that date.

The "Soledades de la Vida y desengaños del Mundo," of Cristobal de Lozano (1630), has some analogy with the above. In French literature this legend has enjoyed great popularity since the middle of the seventeenth century, as we see by the following: "Festin de Pierre," by Dorimond; "Fils criminel," by Villiers; Don Juan," by Molière; "Nouveau Festin de Pierre," by Dorimond; works which date from 1599, 1660, 1665, and 1670 respectively.

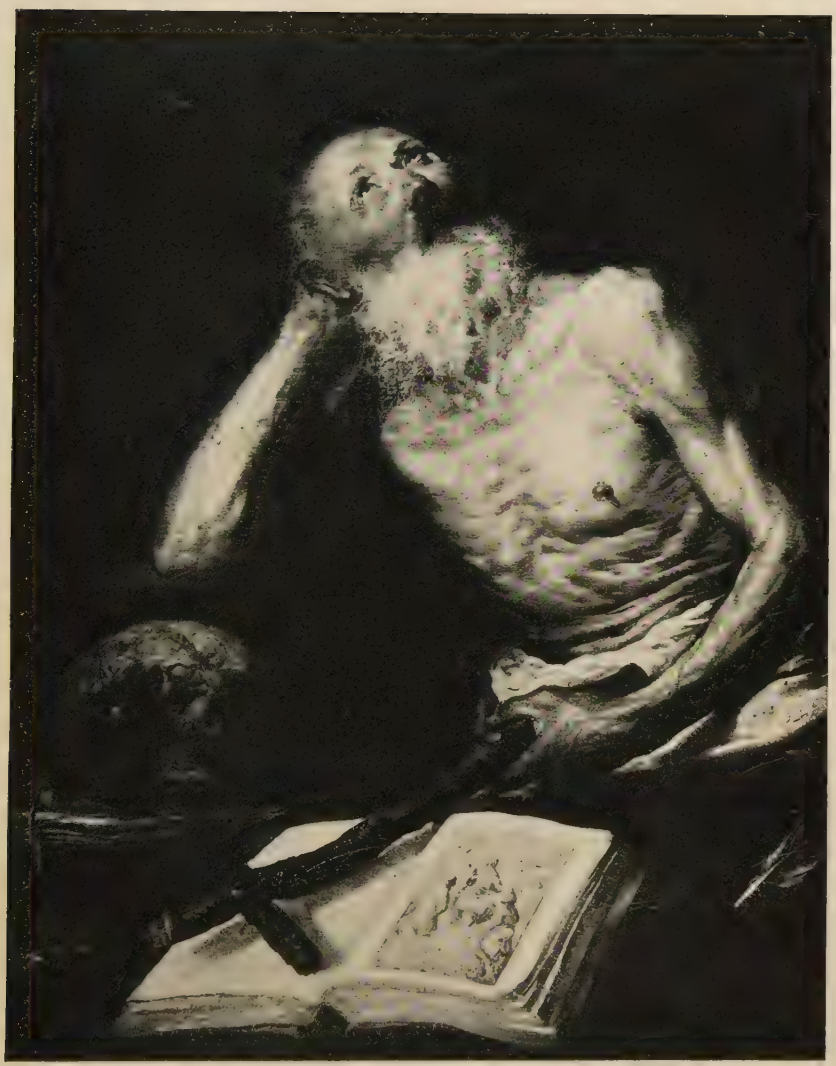
"El Estudiante de Salamanca," by Espronceda, appeared in 1840, and was largely derived from the two romances of Duran which we have mentioned, whose titles are "Lisardo" and "El Estudiante de Cordoba." The works of Lozano had also an influence on this author.

"Don Juan Tenorio," by Zorilla, was published in the year 1844.

by the artist; an effect which is achieved by means of the elevation of the idea, which is metaphysical and profoundly Christian, and by means of the contrast afforded by the display of the riches and the luxury, of all that is human and temporary, by the side of solemn, cruel implacable death. It would be a notable picture even if it were judged solely on the merits of the technique, the jewels and finery being rendered with all the fidelity and with all the high finish which are possible in a work of this kind. The figure of the man differs as to the execution; it is simpler and broader in treatment and reminds us of the technique of Velazquez. The angel is the weakest portion of the whole picture.

It would be interesting to know when this fine picture was painted, but we have no data whereby we can arrive at a conclusion. It must have been produced when the artist was already very proficient in his art, judging by the masterly style in which it is executed.

The Academy of Fine Arts possesses another fine work by Pereda, *Saint William praying in the desert.* The Saint, who is represented in armour, prostrates himself before a Crucifix, a book and a skull, which are set in a shady place. To the right is a vista in which is seen, afar off, some small figures which doubtless set forth an episode in the life of the Saint. The execution of this



PEREDA

SAINT JEROME

Madrid, Prado Museum

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picture is freer and lighter than that in the preceding work. It is signed and dated 1651.

There are two other fine examples of the work of this artist in the Prado Gallery; one of these is especially interesting and represents *Saint Jerome meditating on the Last Judgment* (No. 939). It is life-size and rather over half length. The Saint, who is kneeling before a large rock, leans his head on his right hand; his face and his eyes are raised to the heavens, intent on hearing the first sound of the trumpet. He is nude to the waist, the lower portion of his figure being covered with a white linen garment and a red cloak. It is signed and dated 1643. It resembles the *Dream of Life* in its technique, but in strength of execution it is even superior. The subject is drawn and defined with great precision, yet without being hard; the colouring is brilliant and harmonious. It is a masterpiece.

The other picture in the Prado (No. 2174) is drier and harder in its technique and altogether inferior to the preceding. It represents an Ecce Homo, of life-size and more than half length; in it Jesus appears crowned with thorns, with a rope knotted round his neck and embracing the tree of the Cross.

Pereda's output must have been large, for we find that he worked in many places, but numbers of his works have perished or their whereabouts is unknown.

Those which we have described are his masterpieces and they show us clearly that he was an artist of individuality who, while possessing the qualities of painting which distinguished his school, was yet unlike any other painter of his own or previous times.

We cannot credit the assertion of Palomino that Pereda could not read or write. It is well known that he had a careful artistic education, and moreover we detect in his compositions evidences of a cultured mind, which does not agree with the idea expressed by the historian concerning his ignorance. Those who are interested in his period are very anxious to obtain his pictures, because of the fidelity with which the arms, costumes, musical instruments and jewels are rendered. Certainly Pereda executed all this display with great ease and ability; we can see in the *Dream of Life* what a great talent he had for that *genre* of painting.

A curious anecdote is related of this painter. He married a lady of some social pretensions, who refused to have any acquaintance except with women of good family. As these ladies were accustomed to have a maid waiting in the ante-room, she insisted on having the same. When she complained to her husband on this subject he told her not to distress herself as he had already found a maid; soon after he painted one in a panel on the wall of the ante-room! She was seated on

F. Collantes

THE VISION OF EZEKIEL

Madrid, Prado Museum

some cushions and was engaged in needlework; her spectacled eyes were fixed on the door as if she were looking out for a new arrival.

Pereda died in 1669, aged seventy.

Alonso del Arco (Madrid 1625–1700), a pupil of Pereda, known by the nickname of the Sordillo de Pereda (the Mute of Pereda), had a certain celebrity, but was only a mediocre painter. His popularity was due rather to his own individuality than to his work.

## COLLANTES

Francisco Collantes (1599–1656) was born in Madrid. He was a pupil of Vicente Carducho. He painted decorative pictures with large figures, but his reputation was acquired by means of his landscapes with small figures and his drinking scenes. He worked in several churches and for the Buen Retiro palace, where a picture of his was hung which attracted much attention in his day. It represents *The Vision of Ezekiel of the Resurrection of the Body*, and is now in the Prado Gallery (No. 705).

Speaking generally and without reference to the last-named work, his painting suggests the influence of Bassano; his landscapes, although rather mannered in style, are beautiful in colour, as we can see by referring

to those which are in the Prado Gallery and to the *Burning Bush* in the Louvre.

## LEONARDO

José Leonardo was born about 1616, whether in Madrid or in Calatayud, a town of Aragon, is not known. It is also a disputed point whether he was a pupil of Pedro de las Cuevas or of Eugenio Caxés; Jusepe Martinez favours the first place, Palomino and Cean Bermudez the second. However this may be, it is certain that Leonardo distinguished himself whilst still very young. He did not live long, but died at Zaragoza in 1656 at about forty years of age; even then he had been for some years incapacitated from work, owing to some mental trouble. Naturally his output was very small. Very little of his work is known to us, but there are two pictures extant which are of exceptional interest and which were probably the most important works executed by him. They are in the Prado Gallery (Nos. 767 and 768) and were painted for Philip IV. and placed in the Sala de los Reyes in the Buen Retiro palace.

The first of these represents the *Marquis Ambrosio Spinola receiving the Keys of the Fortress of Breda*, the artist having chosen the same subject which Velazquez

JOSÉ LEONARDO

THE SURRENDER OF BREDA

Madrid, Prado Museum

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took for his famous picture "The Lances." The Surrender of Breda, which took place in 1626, was a fact of capital importance for Spain. The Spanish arms, up to that date, had been suffering reverses in Flanders, and Breda had been used as a city of refuge by the promoters of the first coalition against Spain. Spinola, at the head of the Spanish army, presented himself before the rebel city, which was defended by Justin of Nassau. After a long and tedious siege, Breda was given up to the Spaniards. Great rejoicings were set on foot both in Spain and in Flanders to celebrate this event, which had rekindled the dying ardour of the Monarch.

Without entering into any comparison of the works of Velazquez and Leonardo, which would be unsuitable and quite unnecessary, we will only remark that Leonardo's picture was composed on very different lines from that of the master. The composition is divided into two parts. There are eight figures to the left of the spectator, and one of these, the Marquis Spinola, who is on horseback, holds out his right hand to receive the keys of the fortress, which are offered by the Dutch Commander on his knees. The Marquis of Leganes is also represented in the Spanish group. Behind those who stand in the foreground to the left are seen glimpses of soldiers with the helmets, pikes,

halberds and banners of the Spanish army. On the other side of the picture we see the Dutch evacuating the fortress; they are in an open space in which we can distinguish the city and the positions occupied by the combatants. The figures in the foreground are life-size and full-length.

The other canvas, which is about the same size and which was probably intended to be the companion picture, represents the *Taking of Acqui by the Duke of Feria*, one of the decisive events of the Thirty Years' War. The Genoese allies of Spain were confined within their own capital city by the French troops under the Duke of Savoy. Genoa waited in the hopes of being rescued by Spain and her confidence was justified in the end. Simultaneously, the Marquis of Santa Cruz appeared before Genoa with the Spanish fleet, causing the French to retire, and the Duke of Feria arrived by land with a large army. He assaulted Monferrato and took by storm the fortress of Acqui, which had up to that time been in the possession of the French. Leonardo's picture represents this episode: We see the Duke on horseback, half turned from the spectator and looking back to see what a young officer and a guide are pointing out to him. He is accompanied by cavaliers and soldiers, and, in the middle distance, arquebusiers and halberdiers are moving off in

JOSÉ LEONARDO

THE TAKING OF ACQUI

Madrid, Museo del Prado

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the direction of the enemy, who are wrangling with the Spaniards.

Both of these pictures contain portions which are beautifully rendered; they are exceedingly realistic and the composition is most happy. Notwithstanding this, they produce a certain sense of disappointment, owing probably to the hardness of execution and the inharmonious colour. They were both painted before 1650 and show, therefore, something of the older tradition of the School of Madrid before it was influenced by Velazquez; something of that hardness and rigidity of execution which contrasts so strongly with the production of the school in the second portion of the same century, when the painting was free and untrammelled and the execution masterly. The art of Leonardo, on account of his early death, which was also preceded by a long illness, did not really reach its culminating point: his unmistakable and remarkable talent could not develop in the new dispensation which arose only a short time before his death.

There are other painters of less individuality and less importance than Collantes and Leonardo who must be mentioned here on account of the flattering notices of their work to be found in the pages of contemporary writers. Their works are almost unknown to us and we cannot pronounce any definite

opinion as to their merits. We refer to the following artists:

Juan de Licalde, a pupil of Pedro de las Cuevas, who was working in Madrid about the year 1628.

Francisco Fernandez (1605-1646), a pupil of Carducho. He painted in the gallery of portraits of the kings in the royal palace. He met a tragic end in a skirmish.

Luis Fernandez (1596–1654), a pupil and imitator of Eugenio Caxés.

Diego Polo (1620–1655), a famous copyist of certain pictures in the Escorial, whose skill is said to have been highly praised by Velazquez.

Felix Castello (1602–1656), a pupil of Carducho, well known for his skill in drawing.

Bartolomé Roman (1596–1659), the most distinguished pupil of Carducho. He afterwards worked with Velazquez, but had already formed his style in Carducho's school; all his vast production shows the influence of this style. He acquired more fame as a master than as a painter.

Manuel de Molina (1628–1668) a pupil of Eugenio Caxés.

Pedro Valpuesta (1614–1668) whilst yet a youth was ordained as a priest. He painted some works which achieved celebrity for the convent of San Fran-

cisco and for the Church of San Miguel of Madrid. Their whereabouts is not known.

Pedro Nuñez was born in Madrid in the beginning of the seventeenth century. He went to Italy and returned with a certain reputation. He worked for the Salon de las Comedias in the Alcázar. He died young, in 1654.

Mateo Gallardo lived in Madrid, where he had the reputation of being a good master, in 1657. Palomino does not mention him.

Francisco Guttierez was famous for his perspective. He painted in Madrid about the year 1650.

Juan Simon Navarro is not mentioned by Palomino, but Cean Bermudez asserts that he saw two works of his which were well known. He lived in Madrid in the middle of the seventeenth century.

Juan de Vanderhamen, of Flemish origin, was born in Madrid in 1596. He distinguished himself in still-life pictures. He died before the year 1632.

Pedro de Obregon (Madrid 1597–1659) painted a very celebrated picture, which represented the Holy Trinity, for the Convent of the Merced Calzada, in Madrid.

# CHAPTER X

## THE BROTHERS RIZI

Antonio Rizi, a native of Bologna, came to Spain in company with Frederico Zucchero at the time when Philip II. was sending for Italian artists to decorate the newly erected Monastery of the Escorial. It is said that he helped Zucchero to paint the frescoes in the Cloisters of the Evangelists, which were afterwards repainted as they did not give satisfaction to the King. Rizi was married in the parish Church of San Ginés in Madrid on September 18, 1588, to Doña Gabriela de Chaves; he had two sons by this marriage, Juan and Francisco, who were afterwards celebrated artists in the School of Madrid.

The father took no part in the education of his sons, who became the pupils of masters belonging to the School of Madrid, in which school their talent was developed. Antonio Rizi was not a celebrated artist; it is probable that he died whilst his sons were still

very young, as neither of them appears to have studied painting under his direction.

We have seen that the works of Juan and Francisco are sometimes confused with each other, but there is surely no excuse for such a mistake being made; although both of the brothers belonged to the same school, they yet cultivated different branches and different styles of art.

Let us glance briefly at such facts of their lives as are known to us and at the works attributed to them, which are certainly authentic.

Juan Rizi was born in Madrid in 1595; he was devoted to art from his earliest years and was a pupil of a famous artist of whom we have already spoken, Fray Juan Bautista Mayno, who was also drawing-master to Philip IV.

Rizi assumed the habit of a Benedictine Monk in the monastery of Monserrat in Catalonia in the year 1626; he is always known as Fray Juan Rizi. He studied theology in Salamanca and Palomino tells us that he paid for his education by means of his painting. He says: "It being the habit in that College for every collegian, or the House to which he was affiliated, to pay the yearly sum of a hundred ducats a year, a third of which was payable in advance, the Abbot of San Vicente, of Salamanca, was unwilling to receive him, on

account of his not being able to produce that sum. Rizi therefore begged for two days' respite, in which time he painted a Crucifixion for which he received more money than he required for his purpose; and so he continued to do until his course was finished."

After this feat Rizi was highly esteemed in his Order. He went from Salamanca to Monserrat, where he occupied various positions and was afterwards Abbot of a Monastery of the same Order at Medina del Campo; in 1653 he went to San Millan de la Cogulla, where he painted the altar-piece and various pictures. He afterwards sojourned at different houses belonging to his Order, such as San Juan Bautista at Burgos, or San Martin in Madrid. After having attracted the attention of the Court, he was highly esteemed by many people of consideration and was drawing-master to the Duchess of Bejar. About this time he wrote a book on the art of painting, which we would give a great deal to be able to trace. Nothing is known of it at the present time, and it is even probable that it was never printed.

Rizi passed some years in Madrid and then went to Rome, with the intention of studying the Italian masterpieces. Once in Rome, he joined the congregation of the Fathers of Monte Cassino. He painted a great deal whilst in Rome and his works

JUAN RIZI

PORTRAIT OF DON-TIBURCIO DE REDIN

Madrid, Museo del Prado

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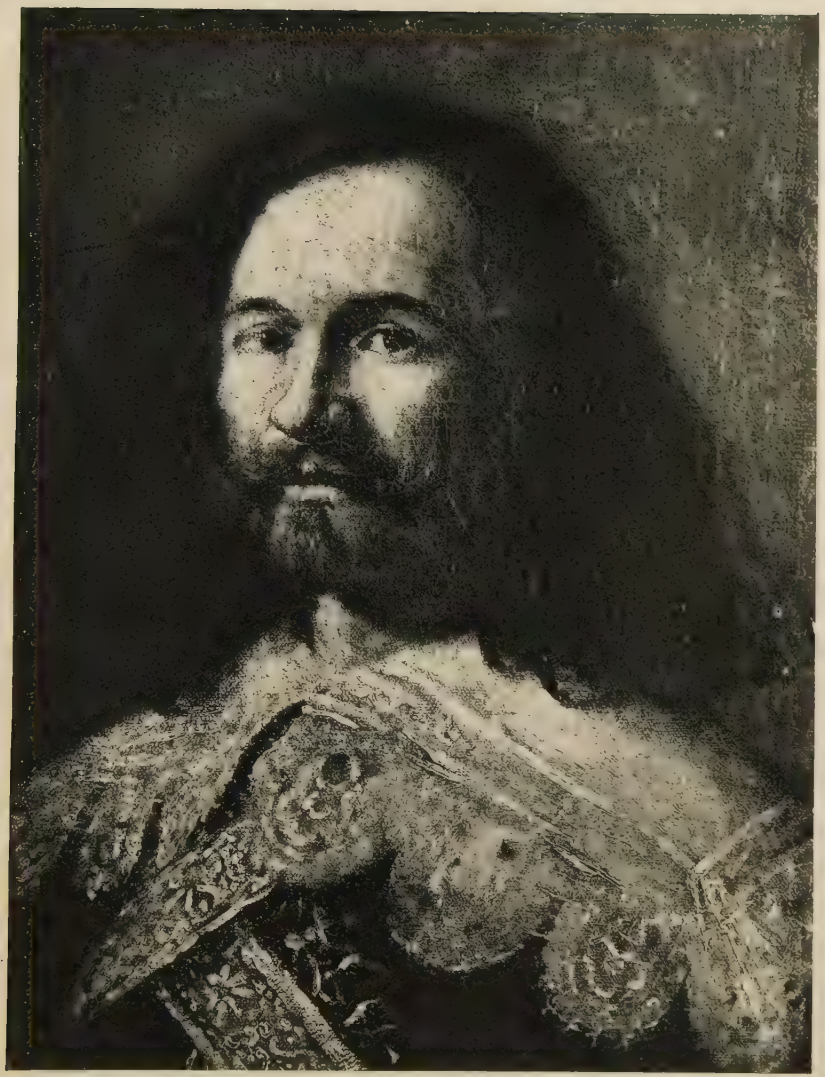
were shown to the Pope, who desired to make his acquaintance. Being much struck with his good qualities, he conferred an Italian bishopric on him, which he was unable to enjoy, owing to his death at Monte Cassino. He was eighty years old when he died in Rome in the year 1675.

We know nothing of the pictures which he painted in his earlier years. On the other hand we can study his methods in a quantity of works which were produced during the time when he worked for the monasteries of his Order and during his residence in Madrid.

He was a typical artist of his school and a great realist; in all his figures we seem to see an exact portrait of the model. His technique is simple, his handling is somewhat coarse, but both of these qualities agree well with the style of art which he affected. The poses of his figures are simple and natural. We can easily detect the influence of Velazquez, on whose style his own was formed, but we can also note that he did not intentionally copy the master, but was rather acting from a similarity of temperament. He drew and constructed his compositions admirably, his execution was masterly and gave much vigour to his work. He painted for all the houses of his own Order and for other churches and

convents. It is well known that he left works in Monserrat, San Bartolomé of Medina del Campo, San Vicente of Salamanca, San Millan de la Cogulla of La Rioja, San Martin of Madrid, the Cathedral of Burgos and the office of the Seca near Valladolid. Rizi's style resembled that of Velazquez; his work had therefore much in common with the technique of Mazo. We have seen that pictures of the School of Madrid which resembled the style of Velazquez, but which showed an evident inferiority to his work, were often attributed to Mazo; when these pictures were more like the genuine work of the master, they were attributed to him, with the result that works by Mazo were given to Velazquez, to the evident detriment of the latter. In his turn, when Mazo was credited with painting pictures which he had not produced, he gained very little, and certain painters, amongst whom Fray Juan Rizi stands in the first rank, have had their legitimate work taken away from them. These mistakes have always occurred and still occur to-day.

The portrait of Don Tiburcio de Redin y Cruzat, a Knight of San Juan and a General of the Spanish Infantry in the reign of Philip IV., a picture which hangs in the Prado Gallery, is a case in point. Don Tiburcio is represented in uniform; he is standing by a table which is covered with a red cloth, on which are



JUAN RIZI

PORTRAIT OF DON TIBURCIO DE REDIN

Madrid, Prado Museum (Detail)

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two pistols. His right hand rests on his hip, his left hand hangs down naturally, holding a hat. He is richly accoutred and wears large high boots with spurs. On the lower left-hand corner of the canvas there is a long inscription referring to Don Tiburcio.[1]

This portrait, so well known and so popular, was attributed to Mazo in the Prado Gallery, where it was used as a standard work to compare with others by the same master. The result of this comparison was that whenever works were found which frankly resembled those of Velazquez but which were not so strong in touch or execution as this portrait, they were declared not to be by the same hand. If not by Mazo, as there was no other artist who had mastered the style of

1 We reproduce this inscription because the history of the individual and the dates cited appear to us to be of interest. It runs: Don Tiburcio de Redin y Cruzat, a descendant of the illustrious houses of Señor de Redin, and the Baron of Viguenzal, and of the Señores of Orni, and the Marquis of Góngora, Field-Marshal of the Spanish Infantry; he who, having served His Majesty, Don Felipe IV., from his fourteenth to his thirty-eighth year, and being disillusioned from the world, assumed the religious habit as a lay-brother of the Capuchins in the city of Tarragona, about the year 1636, when he changed his name to that of Fray Francisco, of Pamplona, of which city he was a native. He was the first Capuchin to leave Spain, in order to convert the heathen Indians of America and the West Indies, where he died at La Guayra de Caracas, being esteemed as a Saint, in the year of Our Lord, 1650. R. P. Fr. Mateo de Anguiano wrote his life under the title of "El Capuchino Español."

Velazquez to such perfection, they must be by Velazquez himself. The fact of the case is that these pictures are indeed by Mazo, but the picture which has been used as a standard work of that painter is a most typical portrait by Fray Juan Rizi. By comparing one portrait with other authentic works of this artist, and by studying them as we hope to do in the following pages, we think that we shall clearly prove this point. Luckily for the better understanding of the School of Madrid, the directors of the Prado Gallery have now changed the inscription, which used to bear the name of Mazo, to that of Juan Rizi; the new edition of the catalogue will no doubt notice this obvious change of attribution.

We have four pictures in Madrid which are typical of this painter; they belong to a series of pictures in which are represented episodes in the life of San Benito and were painted by Rizi when he was a monk in the monastery of San Martin. It was there that Ponz saw them, but after the destruction of the block of buildings which contained both parish church and monastery, a site on which we now see the *Monte de Piedad*, these pictures, like so many other works of art, were scattered, and some of them were lost. We do not know of how many pictures the series consisted, but only four of them remain. The Academy of Fine Arts possesses one,

JUAN RIZI

SAINT BENEDICT CELEBRATING MASS

Madrid, Academy of Fine Arts

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*San Benito celebrating Mass.* The Saint bends before the altar, attended by an acolyte who helps him in his sacred office; a Benedictine Monk accompanies him. Another, *San Benito blessing two richly dressed Youths*, is in a private collection.[1]

The two others, apparently, were not sold after the destruction of the monastery, but were left in what is now the parish church of San Martin in the Calle del Desengaño. They are not as interesting as the two former examples. In one of them San Benito receives a kneeling knight who appears to be asking his blessing; in the other the same Saint is digging in the ground with a spade, much to the astonishment of a man who stands by his side.

The observations which we might make on each picture singly are applicable to them all. The painting is characteristic of the school; rather coarse in handling, as are all the works of Rizi, the realism and fidelity to nature surprise us. We may notice the grey tonality and the whites in the first picture we have mentioned; the movement in the group of six persons represented in the second and the value of the red tones in the two latter. The Saint with his long beard is a dignified and venerable personage whom it is easy to recognise in all the pictures. The drawing is

1 The collection of A. de Beruete.

always correct, the figures are well modelled and stand firmly on the ground.

There is, in another collection, another work [1] which is as typical and as unmistakable as are these. It represents a monk, with a bold expression, who leans on a high staff and has a rosary in his hand. Tradition says that this is the portrait of Father Anton Martin.[2] The background of this picture is a landscape with a very low horizon, which has a sky flecked with light clouds which recalls the landscapes of Velazquez. It is hardly a matter of surprise that this interesting portrait should have been attributed to Velazquez until a quite recent date.

In conclusion, we may notice that there are in existence certain works, chiefly portraits, which are Spanish in character, or rather which bear the impress of the School of Madrid. These works bear a great resemblance to those of Fray Juan Rizi, but they are not sufficiently characteristic to enable us to attribute them definitively to him. Might they not be works produced by this artist at an earlier date than the period when his style had become so well known and so individual? We have no data to certify this

1 The property of Señor Moret in Madrid.

2 If this be so, the portrait represented that famous monk who founded the Church of Anton Martin, which gave its name to the well-known Plaza in Madrid, a name which is still preserved.

JUAN RIZI

SAINT BENEDICT AND SOME CHILDREN

Madrid, Collection of A. Beruete

(This picture has not been reproduced. The photograph was specially taken for the "School of Madrid")

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suggestion, but, acting on the theory of exclusion, we cannot attribute these works to any other artist. Amongst them, we may mention a picture which hangs in the Organ Room of the magnificent gallery at Richmond which is owned by Sir Frederick Cook (No. 9 in the catalogue). It represents a child dressed in a yellow costume with dark crimson stockings, who carries a sword. He leans his left hand on an architectural ornament; in the distance is seen a landscape which might represent the environs of Madrid. We learn in the catalogue, which was doubtless compiled under the direction of Mr. Herbert Cook, the well-known critic who has made a special study of Spanish art, that this portrait was probably inspired by Velazquez or Zurbaran and may have been executed by Mazo. We think it more probable that it is the work of Fray Juan Rizi, because the touch, the brushwork and the colouring so strongly resemble his own. It is, in any case, a very interesting and valuable work.

Francisco Rizi, brother of Fray Juan Rizi, was born in Madrid in 1608. He showed an early taste for art and worked in the studio of Carducho, where he distinguished himself amongst his fellow-pupils. He is the most graceful and the most spontaneous of all the artists who belonged to his school; but his work

excites little interest in the present day owing to his mannered style.

Francisco Rizi encountered no difficulties which were not easily overcome and his talent soon made itself felt; in a conventional age, such as the one in which he lived, his agreeable colour and his easy style, which was effective and somewhat mannered, were much appreciated. It appears that he executed all his work at one sitting, never correcting a fault and holding the opinion that a figure could be well represented in whatever pose it chanced to take. The poets and littérateurs of the Court celebrated his facile talent, his prolific imagination and his ability. He became Court painter to Philip IV. on the 7th June 1656, and continued to hold the same appointment under Charles II., who also conferred on him the post of Seneschal of the Palace. This distinction he obtained after completing the decoration of the Salon de los Espejos in the Alcázar, where he had represented mythological scenes in which Jupiter, Pandora and Prometheus figured. The intimacy which existed between Rizi and Carreño must have been very great; we shall see, when speaking of the work of that painter, that when he fell ill, Rizi finished various commissions in the Palace with which he had been entrusted. He afterwards worked in fresco with Carreño, his easy

JUAN RIZI

FATHER ANTON MARTIN

Madrid. In the possession of Señor Don S. Moret

(This work has not been published, and the photograph was taken specially for this book)

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style and large compositions, enriched with much detail, being very suitable for the decoration of large spaces.

Rizi learned to paint in fresco with the facility with which he acquired the technique of any branch of art, and he soon began to cover walls and ceilings with equal celerity. He was a well-informed and cultured man ; his compositions were easily understood and the general public admired his frescoes and pictures, which had such a wealth of detail and which satisfied the most glowing imagination.

He painted a picture for the Cathedral of Toledo, which was so much to the taste of the Chapter that, on June 4, 1653, he was appointed painter to that body in the place of Antonio Rubio, who had resigned the post. In 1665 he and Carreño began to decorate the octagon Chapel in the Cathedral of Toledo in fresco, a work which was only finished after five years and for which they earned the sum of 6500 ducats. At the same time the two painters decorated the *Camarin de la Virgen del Sagrario* in the same Cathedral. Rizi also painted pictures for the Cathedral, the first Church of all Spain, and for other churches in the city of Toledo. Amongst those which are still to be found there is the great picture representing the Virgin of San Ildefonso, which is now in the Convent of the Nuns of Geronima, better

known as the Gaetanas, a picture which is a prototype of many others produced by this artist. It is mannered in style and without artistic interest, but it shows the dawn of the taste of that age which was so soon to put an end to the honourable career of the realistic School of Madrid.

Rizi finished his work in Toledo with the decoration of the *Monumento de la Semana Santa*, a work in which he was assisted by Carreño, Mantuano and Escalante. In Madrid he worked with Carreño, painting the cupola of the Church of San Antonio de los Portugueses in fresco. He did not leave that Church without giving rein to his fantasy, as some of the pictures over the altars can testify to this day. A picture of his which is of more importance is that which represents San Luis Gonzaga; it is placed in the chapel which is to the right of the transept in the Church of San Isidro in Madrid.

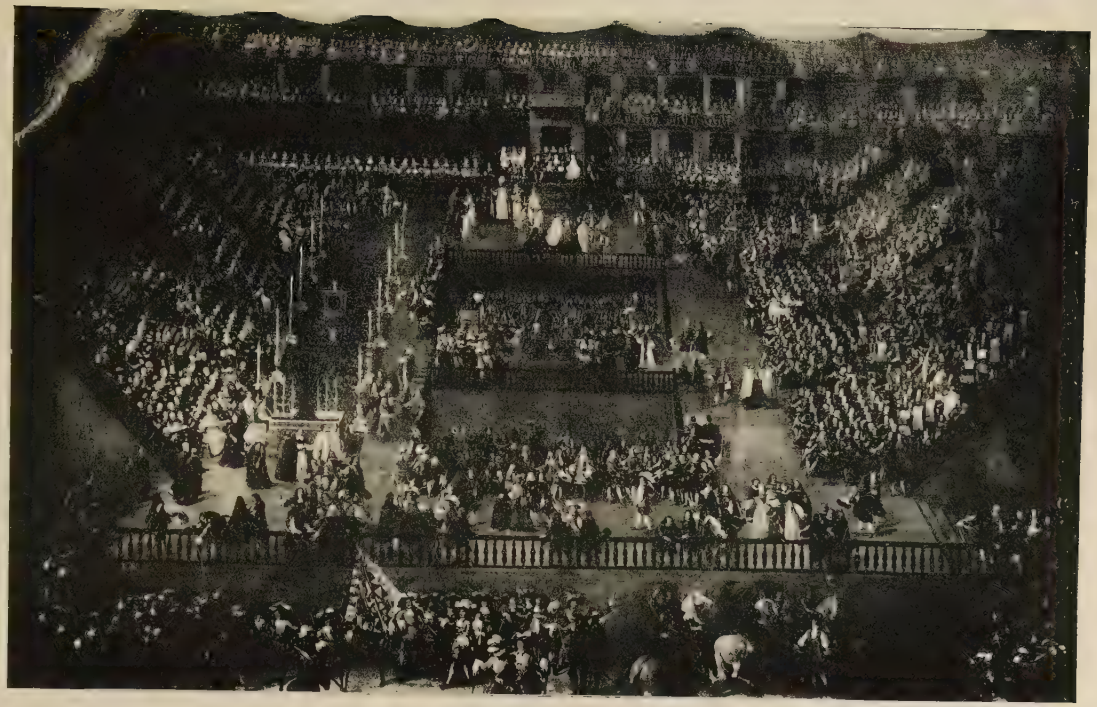
There are, however, pictures by this artist which are more interesting than the generality of those which he executed; as, for instance, the picture over the high altar of the Church of Santiago in Madrid. The Saint is represented seated on a white horse and is helping the Christians to fight against the infidels in the battle of Clavijo. Other examples may be found in the works which he executed for the Church of San Andres,

also in Madrid, one of which represents San Isidro performing the miracle of rescuing a boy from a well, and the other the Victory in the plains of Tolosa. These works were executed with special care, because they had to compete with others which were painted for the same church by Carreño. Rizi also painted pictures, which do not call for any special notice, for Atocha, the Trinidad Calzáda, San Pedro, San Salvador, the Nuns of Los Angeles, San Ginés, the Nuns of San Placido, San Felipe el Real, La Soledad and many other churches of Madrid. He also worked for Toledo, as we have already stated, and for Burguillos, Vallecas, Alcalá, Segovia and the Cathedral of Plasencia.

The influence which he exercised on the art of his day was not so much owing, however, to the pictures which he executed as to the position which he occupied as director of the Theatre of the Buen Retiro—the Court Theatre—which set the fashions to the whole of Spain. It was here that his art was most appreciated and, unfortunately, most imitated. We have no knowledge of the exact appearance presented by this theatre, the architecture and decoration of which were superintended by Rizi, but it is easy enough to imagine what it must have been. The artist, whose gifts coincided with the bad taste of the day, must certainly

have overloaded and exaggerated the decoration to the utmost limit of his powers. The inartistic and extravagant style of decoration favoured during the latter years of the reign of Charles II. was largely due to the influence of Rizi. Speaking of this phase of Rizi's talent, Palomino makes the following observations, which we transcribe here, as they give an interesting account of the influence which he exercised on scenic art: "Rizi held for many years the post of stage manager of the comedies which were so often performed before their Majesties at the Retiro. During this time he worked very hard and sketched numbers of scenes, being a good architect and scene-painter. He executed many designs for different historical pieces and left a quantity of scenes and sketches. He had great facility of execution, and was accustomed to say that as he had to gain his living it was important to him to know how to paint easily and that a fertile painter would never die of hunger. And so, what he had once produced he never altered, for fear of never finishing his work; he also said that anything, placed in any position, could be represented very well without making any substantial alteration."

It is not necessary to make a detailed study of Rizi's work; his art has no interest for us and we should learn no useful lesson from an analysis of his style.



FRANCISCO RIZI

AUTO DE FÉ

Madrid, Museo del Prado

*To face p.* 172

Having given a glance at his work as a whole, we may add that he painted portraits of private individuals, which are not artistically important.

We must now mention his picture in the Prado Gallery, the *Auto de fé celebrated in the Plaza Mayor of Madrid on June 30, 1680.* This work has no artistic interest and has little resemblance to other pictures by the same artist, being of a distinctly different character to those which usually occupied him. It has, however, a great historical interest in connection with this period and with the Court of Charles II.

It was painted in 1683, not more than three years after the event took place, and the scene must be faithfully represented. The picture belongs to the collection of Charles II. and was evidently painted for him.

Don Pedro de Madrazo[1] describes it most minutely. He says:—

"In order to give a complete idea of this solemnity, which lasted from eight in the morning until half-past nine at night, the painter represented the principal events and ceremonies simultaneously, as follows: The entrance of the Ministers and officers of the Inquisition on their spirited horses, the ascent of the

1 "Catalogo descriptivo e historico de los cuadros del Museo del Prado de Madrid," by Pedro de Madrazo. Madrid, 1872.

staircase to the left by the ministers and counsellors, and that of the staircase to the right by the *ensambenitados;* the arrangement of those who were assembled in their respective places; the return of the Inquisitor-General to his throne, after receiving the oath of the King; the conducting of the condemned to the cells where their cases and their sentences were declared to them, or to the altars, where those who wished to do so were allowed to recant; lastly, the sermon which was preached to the immense multitude and the celebration of the Mass. This synchronism, which was unavoidable in order to give an idea of all these successive events, does not occasion the least confusion in the composition. All the separate groups, each member of which has his special *rôle*, and the thousands of personages connected with the terrible drama, many of whom are doubtless portraits of the originals, are represented by Rizi with a consummate ability. He has also indicated most clearly the arrangements made in the balconies by the Constable of Castille, Don Iñigo Fernandez de Velasco, Duke of Frias. King Charles II., his wife Doña Maria Luisa of Orleans, and his mother the widowed Queen Doña Mariana of Austria, sit under a canopy on the centre balcony on the first floor; to their right are the balconies allotted to the ladies of the two palaces, who all wear the device of the Inquisition on their breasts,

some having it embroidered on their dresses and some wearing it in the form of an Order. To the left is the balcony of the Grand Steward of the Household, with the gentleman-in-waiting, the Queen's pages, and the Lord Chamberlain. On the second floor, amongst those who occupy the balconies, we can distinguish the Master of the Horse, the families of the grandees and that of the Duke of Medinaceli, the Secretary of State, the Danish Ambassador and others; the Cardinal of Toledo being to the left of the royal daïs. The Secretaries of State and of the Court, the Court officials, the Grand Marshal of the Palace, the King's pages, the Patriarch and the prelates, the members of the Council, the Court physicians, the Ambassador and ministers, amongst whom we see the Count of Barajas, whose house had been chosen to give hospitality to the King, occupy balconies on the third floor. The fourth floor, which was allotted to functionaries of less importance, is hidden in the picture by the canvas of the awning, which is supposed to be drawn up at the time when the sun had ceased to shine. The Inquisitor-General, Don Diego Sarmiento de Valladares, clothed in his pontifical vestments, and accompanied by five chaplains of honour, two of whom are deacons and three wear copes, is seen just below the King's balcony; P. Fray Francisco Reluz, the King's Confessor,

a monk, who stands to the left of the Inquisitor, holds the Cross on which Charles has sworn his oath to defend the Catholic faith. The gentleman who takes the Book of the Gospels from the hands of one of the deacons is Don Garcia de Medrano; the monk to the left of the Inquisitor is the Secretary of the Holy Office of Toledo, who carries a book in which is inscribed the formula of the oath which is to be taken. The steps which we see in the stand to the left of the spectator are occupied by the Ministers of the Supreme Council of the Inquisition and by other Counsellors. On a higher level are placed the throne and the canopy of the Inquisitor-General; it stands higher than the royal balcony, and beneath it we see the Prosecutor of Toledo with the standard of the Faith. On the ground floor is the celebrant, seated to the left of the altar, listening to the sermon pronounced by Fray Tomas Navarro, of the Order of Preachers. The standard of the Holy Office is conspicuous, erect on its stand, placed between the double row of torches which lead up to the altar, on which appears the famous green cross, veiled in crape. On the stand to the right of the spectator are the stands occupied by the condemned with the officers of the inquisition and the monks who are in attendance; here too we see the effigies of those who had been formerly condemned to death,

bound to the stakes in a crouching position, looking like terrible spectres. Those of them who had died had little caskets on their breasts containing their charred remains; others who had escaped were also represented, and all bore a placard with their names written and the conical cap painted with flames to signify the awful death to which they had been condemned. Those who were present in the flesh were divided into three classes. The class of the *Adjurados de levi y de vehementi* is subdivided into various sections; some being without the conical cap, but having extinguished yellow candles in their hands, some having the cap and yet others having the cap and a halter round their necks which had as many knots as they were to receive hundreds of blows with the lash. The *Judaizantes ensambenitados*[1] wear their garb of penitence; they have extinguished candles and some stand with arms outstretched and some with only one arm extended. Lastly the *relajados*[2] all wear the cap and cape painted with flames; the obstinate have dragons represented amongst the flames, and some of them are gagged and have their hands bound. These, who were handed over to civil justice, were to perish among the flames of the stake which was erected outside the gate of

1 Jews in the garb of penitence.

2 Those delivered over to Civil Justice.

Fuencarral. The two compartments made in the middle of the theatre contain the tribunal in which are the two cells with iron bars from which the condemned hear their case and sentence, the two chairs from which the sentences are read and the two tables on which are placed the chests containing the cases. The soldiers whom we see in the foreground, in the centre of the picture, and also to the left of the spectator, are the guards of the Marquis of Malpica; those who, having dismounted, keep order on the opposite side among the condemned who are mounting the stairs are the King's guards, Spanish and Austrian; those who move about the theatre in different directions to clear the way for the condemned, with their attendant monks and officers of the Inquisition, are the halberdiers of the Marquis of Povar. Finally, we must notice the ornaments, tapestry, carpets and hangings which decorate the house of the Count of Barajas; the balconies, the rows of seats, the throne of the Inquisitor-General, the space reserved for the Altar, the pulpit, the two lecturers' chairs and even the pillars of the plaza. There are, probably, over three thousand people represented in this picture, and it is really surprising to reflect that the painter, who was then seventy-five years old, has preserved the crispness of his touch and has avoided all monotony, giving to all his figures the

most various attitudes and the most spontaneous and natural gestures. A placard which is placed on the hangings of the stand to the right has the following inscription: "In the reign of Charles II., Catholic King of the Spains and Emperor of the New World, Don Diego Valladares Sarmiento, Bishop of Oviedo and Plasencia, Councillor of State to His Majesty, being Inquisitor-General, June 30, 1680."

Charles II. appreciated Rizi and honoured him with marks of his favour. Palomino relates various anecdotes concerning the painter's intercourse with the King, but they do not seem to possess sufficient importance to warrant their insertion here. Rizi was brought in contact with the King to a certain extent, but without any familiarity.

When Charles desired to erect a Shrine in the Sacristy of the Escorial to receive the sacred relic which is preserved there, he gave Rizi the order to superintend the work. The painter went to the Escorial and began to sketch a design for a picture which was to be placed before the hollow space which contained the relic, when he was suddenly taken ill and died on the spot in the royal palace on August 2, 1685.

# CHAPTER XI

## CARREÑO

Although the generality of Spanish painters are known simply by their names, we find that Carreño always received the distinctive title of Don, which proves that he was well-born.

Juan Carreño de Miranda was born on March 25, 1614, in the town of Aviles in the Principality of Asturias. His father, Juan Carreño de Miranda, was *Alcalde de los Hijosdalgos*[1] of the town of Aviles and his mother was Doña Catalina Fernandez Bermudez, of a noble Asturian family.

When Juan Carreño was still a child he went to Madrid with his father, who, already a widower, was engaged in settling certain lawsuits and other financial affairs. Young Carreño very soon gave evidence of his artistic tendencies, for he insisted, against his father's will in the first instance, on attending the studio of

1 Chief of the Council of the Nobles.

Pedro de las Cuevas, better known as the master of José Leonardo, Pereda, Carreño and others than for any original work of his own. Carreño afterwards worked with Bartolomé Roman. He soon distinguished himself, and when only twenty years old executed several important works, such as the pictures which were painted for the College of Doña Maria of Aragon and those destined for the Convent of the Rosary. From this time onwards he was well known and his talent was much appreciated. Aviles, his native town, offered him the post of Alcalde de los Hijosdalgos in 1657, but he was unable to accept this duty as he did not wish to leave the Court; he was afterwards nominated as the *Fiel* of Madrid, an honour which he could not refuse and which was probably offered to him on account of his family. The duties imposed on him after he entered into office were so onerous that he had to give up painting to a great extent; seeing which Velazquez, who thought very highly of his talent, declared that he ought to be in the service of the King. The chance of obtaining this high honour, or the pretext it afforded him to get rid of his other occupations, decided Carreño in favour of devoting himself to art. Velazquez then commissioned him to paint in the Salon de los Espejos in the royal palace, where he began two works in fresco, one of which represented the

legend of Vulcan and the other the betrothal of Pandora and Epimetius. He was unable to continue these works on account of a severe illness and they were finished by Francisco Rizi. He was appointed a painter of the Palace on September 27, 1669.

Having recovered from his illness Carreño proceeded, with the assistance of Rizi, to decorate in fresco the Chapel of the Church of San Antonio de los Portugueses in Madrid. To this period of his life belong a great number of the pictures which he painted for the Churches, Chapels and Convents of this city and of others within easy distance of the Court, such as Toledo, Segovia and Alcalá. His reputation increased as time went on and he was nominated Court painter and Assistant Senechal on April 11, 1671, when Charles II. was still a minor. Being now brought into greater contact with the Court, he executed more portraits than he had done in former years. His amiable disposition and his charming manners made him a favourite with his fellow-artists and also with those whose portraits he painted and with those with whom he was connected in his Court duties. He is known to have been extremely modest in his private capacity; concerning his opinions of his own talent we have no information.

Palomino, his contemporary, tells us two curious

anecdotes relating to this painter, which give us some idea of his character. He tells us that Carreño was once painting the portrait of Charles II. in the presence of his mother, the Queen Mariana of Austria and of the Admiral. The Queen, speaking of various Court painters whom she had known, referred to Velazquez amongst others, adding that he had been a Knight of the Order of Santiago. The King asked Carreño: "And you, of what Order are you a Knight?" The painter replied: "Of no Order, Sir." Then the King, with all the simplicity of youth, replied: "Then you must belong to one!" "And so he shall, Sir," said the Admiral, and he afterwards sent Carreño the rich star of his own Order, which was that of Santiago. Carreño thanked the Admiral for the honour he sought to confer on him, but he did not accept it, saying that he desired no honour save that of serving the King. His friends and companions did not approve of this act, saying that, although he did not require distinction himself on account of his noble birth, he should have accepted the order because of the honour it would have conferred on painting. Carreño replied to the painters with a phrase which has become famous. "Painting," he said, "had no need to receive honour from anyone; she was capable of conferring it on the whole world."

The other story is no less curious. A mediocre

painter of Alcalá de Henares, named Utande, was commissioned to paint a picture representing the martyrdom of Saint Andrew for the Carmelitas Descalzas of that city. Utande executed the picture to the best of his ability and asked a hundred ducats for his work, a price to which the purchasers demurred. Utande then suggested that the picture should be valued in Madrid. He therefore came to the Court with his picture and, without warning Carreño of his intention, left it with him, asking him to touch it up. He also left a small jar of honey as an offering. Carreño, always good natured, understood at once that he would have to repaint the picture, which he proceeded to do, not leaving a trace of the former picture on the canvas.

In the meantime, Sebastian de Herrera and Carreño himself were named as valuers. Carreño excused himself, saying that he was too great a friend of the painter of the work but that he would undertake to agree to any opinion expressed by Herrera. Herrera, seeing which way the wind lay, valued the picture at two hundred ducats; a sum which Utande took without giving Carreño any other payment than the jar of honey which he had at first bestowed on him. This story became known in Madrid and at Alcalá, and the work was always known as *The Picture of the Jar of Honey.*

We gather from this and from other stories that Carreño was amiable and jovial and highly esteemed by all his associates, he being always inclined to lend a ready ear to the petitions both of those to whom he supplied work and to those whose pictures he corrected. He was no less popular at Court, where he painted from life various portraits of the Queen Mother, of the King and of the favourite Valenzuela; of Don Juan de Austria, Benavides, the Papal Nuncio Don Sabas Milini, the Muscovite Ambassador Pedro Ivanovich Potemkin, the Cardinal Don Pascual de Aragon and many others.

The family of Carreño enjoyed a privilege which proves the high position it occupied: that of claiming a right to the garments worn by the King on Holy Thursday. This privilege was conferred by no less a personage than Don Sancho IV., of Castille, to Carreño's ancestor, Garci Fernandez Carreño, in the year 1288. The Emperor Charles V., and his mother Doña Juana, changed this right to a grant of 11,200 maravedis, which, according to Cean Bermudez, were still received by the Carbayedos, in Asturia, a family which now represents that of Carreño, as late as 1800.

Carreño married Doña Maria de Medina, and it appears from various facts which we have been able to glean about his life that his position did not suffer from this alliance. The King appreciated him as a

painter, perhaps even more as a courtier, and he gave him several gifts from his private purse. After his death he continued to assist his widow, from which circumstance we conclude that the painter did not leave any fortune. Carreño died in the month of September, 1685, and was buried in the Monastery of San Gil in Madrid. Palomino, who was present at his death, says: "I saw him die, at which time an abscess broke in his mouth. For those who frequent palaces and especially for those who have the modesty which distinguished Carreño, it is hardly a matter of surprise if gatherings are formed composed of many things which they cannot digest."

The position to which Carreño had attained, added to the high estimation in which he was held, allowed him to work with more freedom than was usually the case with regard to painters of that time. This state of affairs was, of course, conducive to the full development of his talent. This being the case, while we cannot perhaps classify him as being the most typical painter of his school, we can yet consider him as an artist who gave character to that school and who exercised considerable influence on his contemporaries, on his fellow-artists and on their pupils. A sufficient number of his works are still to be found to enable us to judge them with satisfactory data and in a definitive manner.

In order to study these works more conveniently they may be divided into three classes: 1. Decorative Work. 2. Subject-Pictures, chiefly religious. 3. Portraits.

The first of these classes—the decorative—appears, according to certain biographical facts which we have been able to collect, to have occupied the painter exclusively at one time of his life. In connection with this circumstance, we may notice that of the works in fresco which he executed in the palace and in the Church of San Antonio de los Portugueses in Madrid, the former were painted a little before, and the latter a little after, 1669. Of this date are also the pictures which he painted with Francisco Rizi, also in fresco, in the Capilla del Ochavo and the *Camarin* of Our Lady of the Pyx in the Cathedral of Toledo.

There was very little fresco painting in the early days of Spanish art, neither was it cultivated in succeeding years; yet we find in the seventeenth century that the Spanish painters are devoting themselves more and more to this method of painting. This is easily explained. When the Escorial was completed, the Sovereigns were anxious to beautify the Church, Cloisters, Staircases, and the palace itself, so they ordered the vaulted ceilings and the walls to be covered with pictures. For this purpose they sent for Italian artists, as the Spaniards were unwilling to venture on

covering these huge spaces with a medium with which they were not familiar. The Italian decorative artists came and the Spaniards learnt the art from them, and these, in their turn, decorated in fresco many of the Churches and Chapels which were being built in Madrid during the middle and at the end of the seventeenth century.

But this passion for fresco painting soon passed away in Spain; the native painters were of a realistic character, which probably is not often allied to the imagination which it is necessary to possess in order to cover yards and yards of space with complicated compositions and with the arrangement of figures and accessories which are suitable to such decorative schemes.

Carreño undertook fresco painting, but we do not know how he acquitted himself of his task in the palace, where he painted the mythological subjects already mentioned, because they perished in the fire of 1734. Those which he executed at Toledo were very successful, but in the fresco in the Church of San Antonio de los Portugueses he showed himself as a great fresco painter and as a first-rate decorator. When we study this fresco we must remember that it was afterwards retouched and restored by Luca Giordano, and also that Carreño painted it in collaboration with Francisco

Rizi. It is evident that Giordano restored the fresco with care, preserving whatever remained and keeping the character of the work, for we can see by studying the walls of this same church, which are covered with frescoes by Giordano himself, how dissimilar they are to the ceiling in composition, in style and in technique. As to the question of the collaboration of Carreño with Rizi, it is evident that the latter, who was a painter of less importance than Carreño, merely helped to execute the painting which had been composed by the master, whose prestige and whose name were so much greater than his own.

There is much that is very interesting in this ceiling. Of all the works in fresco which were executed by artists of the Spanish School, it is the most typical example; or perhaps it would be better to say that it is the work which best preserves the style of the school, uninfluenced by Italian art. The subject represented is Saint Antony in ecstasy, adoring the Christ-Child; he is placed on a cloud, surrounded by angels. Carreño was obliged on this occasion to modify his realism; nevertheless, the characteristics of the school, the striving to represent the truth and the avoidance of foreign conventionalities, are very plainly shown in his treatment of the subject. We see it in the figures of the angels, in the Saint and in the Christ-Child

Himself. With the angels we are already familiar; we have seen the same figures with the same characteristics, in the openings of the Heavens and aloft amongst the clouds in the many Assumptions, Conceptions and other similar subjects which were produced at that time by the artists of the School of Madrid. The Saint might almost be a figure taken out of another of Carreño's compositions.

The artist shows in this painting that he could change his medium without changing his style. For this reason the fresco is perhaps more interesting than any of those painted by Rizi and other painters of the day, whose only aim was to copy the Italian frescoes as closely as they could. The colour is, moreover, of great delicacy and very harmonious.

Let us now consider the development of Carreño's second period, when he showed himself as a painter of subject-pictures. He was prolific in this branch of art. Very many churches in Madrid possessed works by him, but few of these have come down to us; we can only mention the *Presentation of the body of San Isidro to Don Alfonso VIII.* and the *Miracle of the Well performed by the same Saint*, both of which are in the parish Church of San Andres; the *Christ embracing the Cross* in the Convent of the Capuchine Nuns, the *Magdalen in the desert*, signed and dated 1654, in the

Academy of Fine Arts in Madrid, and the *San Sebastian* in the Prado.

It would be difficult to define the qualities which distinguish these works as a whole. They are varying and unequal; not a rare occurrence with Carreño. They all contain portions which glow with beautiful colour, which have a rich and varied tonality, doubtless inspired by the Flemish School and the works of Van Dyck. They do not lack the personal note on this account and they are not easily confused with the works of any other painter, except perhaps with some of his imitators, notably with Cerezo. They are always purely Spanish. We observe a certain desire to escape from the grey tonalities which characterised his school at that time and to adopt warmer tones, especially with regard to the carnations. In the *Magdalen in the desert*, to which we have already alluded, some critics have detected an imitation of the Venetian School. It is possible that Carreño may have studied the *Santa Margarita* of Titian (No. 469) in the Prado Gallery[1] and that, being impressed by its beauty, he tried to paint a picture which would resemble that of the Italian Master. This imitation of Italian art was not

1 It is probable that he knew of this picture, which was bought at the public sale of the collection of Charles I. of England, and was sent by Philip IV. to the Escorial.

common with Carreño, but, in spite of having been influenced by the Flemish School, he no doubt held the Italian painters in high estimation. A proof of this supposition lies in the fact that he executed a masterly copy of the *Fall of Christ bearing the Cross*, better known as *Lo Spasimo di Sicilia*, by Raphael in the Prado Gallery (No. 366). Carreño executed his copy with great vigour ; it can be seen at the present day in the Academia de Bellas Artes de San Fernando.

Most of the subject-pictures of this artist have been dispersed. We have seen some in provincial galleries and in foreign collections and also in private houses. Very few of them are signed, hardly any of them are dated ; owing to this circumstance, it is not possible to study Carreño's work chronologically or to trace the development of his technique and his composition in a sequence of his works. An exception to the rule is found in the *San Sebastian*, to which we have already alluded.

Speaking generally, we may mention that it was only after 1650 that his name became well enough known to patrons of Churches and to Communities to secure for him the commissions of which he executed so many in his later years. After he had obtained a post at Court, the occupations consequent on his position, and the portraits which he was commissioned to paint of

JUAN CARREÑO

THE MAGDALEN

Madrid, Academy of Fine Arts

*To face p.* 192

the royal family and of prominent persons at Court, did not occupy all his time; he therefore continued to paint pictures with religious subjects for the Churches.

We notice in these works a great facility both in the arrangement of the composition and in the execution; the drawing, also, is facile without being quite correct. The most dominant note is certainly in the colouring. We can easily see that Carreño strove to acquire a brilliancy of tone and a richness of colouring which were almost unknown at a time when the Spanish painters favoured low-toned canvases and when Velazquez and his few followers aimed at silver-grey tonalities.

There has been a great deal of talk about the *Saint Ambrose giving alms* in the Lacaze Collection in the Louvre. Lefort[1] criticises it strongly. It is doubtless an original by Carreño, but one of no importance; it is one of the many pictures which he executed hurriedly to fulfil a contract, but certainly not an official command. We are obliged to give this explanation, as the picture is placed in such a conspicuous situation in the Louvre. Carreño knew much more than he chooses to show us in this canvas. He executed these commissions, for the most part, without previous preparation either of sketches or studies.

1 "La Peinture Espagnole."

We can see that this was so by noting the slightness of his conception and his unstudied composition; if more proof be required, we may add that he left very few sketches. This general rule has of course its exception, for we have seen one sketch, and one only, which is certainly authentic and which is remarkable on all accounts. This sketch must have been executed for a work of public importance and the painter exerted himself to the utmost to show what he could achieve; we refer to the sketch *The founding of the Order of the Holy Trinity* which is now in the *Akademie der Bildenden Künste* in Vienna. The moment which he has chosen for his subject is that in which the host is elevated at High Mass. In the higher part of the picture we see the sky in which appear the forms of the Holy Trinity surrounded by angels; in the lower portion, besides the officiating priests, are the gentlemen who join in the service. In the background is a magnificent temple. The composition, the colour, the movement of the figures, are most excellent. It is no doubt a sketch for the picture which Carreño executed for the Church of the Padres Trinitarios in the City of Pamplona, where Cean Bermudez and other critics saw it and spoke of it with great eulogy. It is a pity that we can only judge of the picture by means of this beautiful sketch and of

the praises which were given to it in former times. It must have been a masterpiece.

We will now consider Carreño in his character of portrait-painter, for it was in this branch of art that he showed himself to be worthy of the fame to which he attained.

We have already stated that the influence of Van Dyck and the Flemish artists was felt in a remarkable manner by the painters of Madrid at this date. Carreño no doubt was influenced by them to a certain extent, but he was too clever an artist to withdraw himself from the natural and legitimate influence exercised on his art by his friend and master, the great Velazquez. Carreño may be considered as a great artist, not because he painted in fresco, or because of his facile and agreeable subject-pictures, more or less executed under Flemish influence, but because he continued to work in the style of Velazquez as regards portrait-painting. He strove more to obtain rich colouring and brilliant tonality than did the greater painters, and he was sometimes influenced by Van Dyck; but for all that, he was, during the reign of Charles II., the most prominent exponent of the methods of Velazquez, of the manner in which that painter had understood and had realised the human form.

It was especially after the year 1660, the year in

which Velazquez died, that Carreño cultivated this style. It seemed almost as if he had not dared, before his death, to execute a single portrait which might have been painted by his protector; but that after this date, so memorable in the annals of Spanish art, he would yield to none in aspiring to the honour of succeeding to the genius who had so excelled in that branch of art.

Although Carreño rarely signed or dated his portraits, we can obtain an approximate idea of the dates by means of the age of the persons represented. He is best known as the painter of portraits of the Queen-Mother, Doña Mariana of Austria, dressed as a widow, or of those of Charles II. This is, indeed, his period and these are his most celebrated models, whom he painted numberless times. We must insist once more on the oft-repeated fact that these artists were compelled to repeat over and over again portraits of the same people, and even to make replicas of the same portraits for the palaces, offices and halls in which the portraits were to preside over assemblies and over public or official meetings. Carreño, being the Court painter and being highly esteemed by the Sovereigns, who refused to sit to any other painter, had, naturally enough, to supply royal portraits to all the towns and cities of Spain as well as to Madrid herself. After the

JUAN CARREÑO

PORTRAIT OF CHARLES II.

Madrid, Collection of A. de Beruete

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death of Mazo in 1667, it was he and he alone who could represent the features of the royal family to perfection, and his portraits were in great demand amongst the nobility and officials of the kingdom, who were accustomed to place them in their palaces and offices. The years and the centuries have passed away, and we have now an infinity of portraits of Doña Mariana of Austria and of Charles II., all of which are attributed to Carreño. We must, however, distinguish the touch of Carreño from that of his pupil or from the helper whom he must have employed in order to enable him to execute these multifarious commissions. We shall also have to distinguish between those works which he painted with interest and care and those which were only lightly executed replicas by his own hand. There are several pictures in existence which may serve as test works to which we can compare others when we are making a study of the productions of this artist.

The half-length portrait of Charles II. as a boy, which is now in Madrid,[1] is painted directly from life. He is dressed in black and turns slightly to the left; he wears a sword and has a hat in his left hand. His fair hair frames his pale and sickly face, which is yet interesting and sympathetic and does not show traces of that degeneration of race which were afterwards

1 The collection of A. de Beruete.

stamped on his features. In the brushwork, in the tonality, in the whole effect, we perceive a frank imitation of the style of Velazquez. This portrait was evidently used as a model for others, which do not show the undeniable signs of having been painted from life which distinguish the original. The strongest and the most important of these works is in the Royal Museum at Berlin (No. 407). It is a whole-length portrait, in which the King is represented in almost the same pose. The background shows us a room in the royal palace with ornate furniture, bronze lions, and looking-glasses with carved eagles on the frames. It is carefully executed by the artist, who evidently put much conscientious work into such an important picture. He signed it: *Joannes a Carrenno Pictor Reg. A. Cub^e Fac. Anno 1673.* On the other side of the canvas we read: Ætat SUÆ XII. ANN.

The portrait in the Prado Gallery is very similar to the one we have just described. The King is dressed in the same costume of black silk, the doublet being adorned with buttons composed of precious stones; the Order of the Golden Fleece hangs on his breast, his sword is by his side, he wears white stockings, a wide collar, ruffles of white cambric and high shoes. The background is the same as it was in the last picture. We know, by studying the royal inventories and other

JUAN CARREÑO

PORTRAIT OF CHARLES II.

Berlin, Royal Museum

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documents, that replicas of this picture were frequently executed by the artist. The portrait now in Madrid is only one of the many perfunctory copies of little interest. In the gallery of the Count Von Harrach in Vienna we find another portrait of Charles II., in which he is represented as a youth, only a little older than in the others we have mentioned. This portrait is a fine example of Spanish art; it is rich in colour, vigorous and very characteristic of Carreño. It was no doubt a present from the King to the Count Von Harrach, who was the Austrian Ambassador to Spain during the reign of Charles II. He had much influence at Court, probably on account of the Queen-Mother, Doña Mariana of Austria, whose sympathies were naturally with her native country. The portrait is a whole-length in which the King is represented almost full-face and is wrapped in the splendid mantle of the Order, which is reddish in hue.

There are two other portraits of Charles II. by Carreño, which are very characteristic of the artist and in which the King is represented with that degenerate and unhealthy cast of countenance which we know so well. One of these is the bust in the Prado Museum, which has not yet been catalogued; it is slight, but probably painted from life. The other is the equestrian portrait in the Brussels Museum (No. 91), which is an

important work. The King is mounted on a courser of Spanish breed; the figure is life-sized and the background represents a landscape. Carreño desired, in this picture, to avoid all imitation of Velazquez. He gave no thought to the wonderful equestrian portraits of his predecessor, but preferred to take his inspiration from the Flemish painters. The Brussels portrait is inspired by the equestrian portrait of Don Fernando of Austria, by Rubens, which is in the Prado Gallery. This is not a successful picture, although it shows the great qualities possessed by the artist; there is little beauty of colouring, but we can admire the general arrangement, the composition and the drawing of the horse. It has been in the Museum at Brussels since 1900, when it was presented to the Gallery by Mr. Ferdinand Bisschofsheim.

Carreño always represents the Queen-Mother in her habitual widow's dress: a white wimple covered by a black habit. We will only mention four of these multitudinous portraits, as we consider that the example in the Prado Gallery is of less importance; the portrait in Madrid,[1] a half-length in which we see the Queen seated and in which we can note, amongst

1 The collection of A. de Beruete. It came from the de Carderera Collection, where it was considered as one of the finest works by Carreño.

JUAN CARREÑO

PORTRAIT OF THE QUEEN-MOTHER, DOÑA MARIANA DE AUSTRIA

Munich, Altes Pinakotek

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other fine qualities, the harmony of the flesh-colour of the hands on the white background; the portrait in Toledo,[1] of the same type, although not identical; the portrait in Vienna,[2] which was most likely painted at the same time as the portrait of Charles II., wearing the Order of the Golden Fleece; and the portrait in Munich,[3] the most important of all, which is a masterpiece of Spanish art.

It is a full-length portrait of the Queen-Mother, who is seated to the left of the spectator. She is seen almost full face and rests her right hand on the arm of the chair, her left hand holding a breviary. The unsympathetic countenance of the Queen, who is already advanced in years, and the costume which she wears, prevent this picture from being appreciated at first sight; when it is attentively studied its excellent qualities are apparent. The *ensemble* is very fine, the drawing correct, the composition simple. But what strikes us most is the beautiful colouring: the harmony of the effect obtained by the black chair and the blue curtain prove once again how much this painter excelled as a colourist.

Amongst the many portraits which Carreño executed

1 In the house of El Greco, the property of the distinguished connoisseur, the Marques de la Vega Inclan.

2 The property of Count Von Harrach.

3 Alte Pinakotek (No. 1302).

are two in which the red or carmine tones predominate and which we consider to be of exceptional interest. One of these represents Pedro Ivanovitch Potemkin,[1] a prelate of Ulech, who represented the Tsar at the Court of Charles II. from 1682 onwards. The Ambassador is standing; he holds a staff in his right hand and the left hand is placed on his girdle. He is dressed in a long silk robe and wears a mantle of brocade. The other portrait represents Cardinal Don Pascual of Aragon [2] kneeling on a *prie-dieu* chair with a book in his hands. Dated 1684.

The *Knight of Santiago*, in the Prado Gallery (No. 2149, e e), is a less important work than those just mentioned, but is extremely curious. It was originally in the collection of the Duke of Osuna, on the sale of which it was acquired by the Spanish nation and placed in the Prado. It represents a young knight; it is full-length, and the youth is standing facing the spectator. Two servants and a beautiful horse are in waiting; the background represents a landscape. It is a pity that the picture has been injured and has been much repainted. The same knight appears in Francisco Rizi's picture of the *Auto de Fé* in the Prado (No. 1016); he wears the same costume and stands in a

1 The Prado Museum, Madrid.

2 The Sully Collection, London.

JUAN CARREÑO

PORTRAIT OF THE MUSCOVITE AMBASSADOR

Madrid, Museo del Prado

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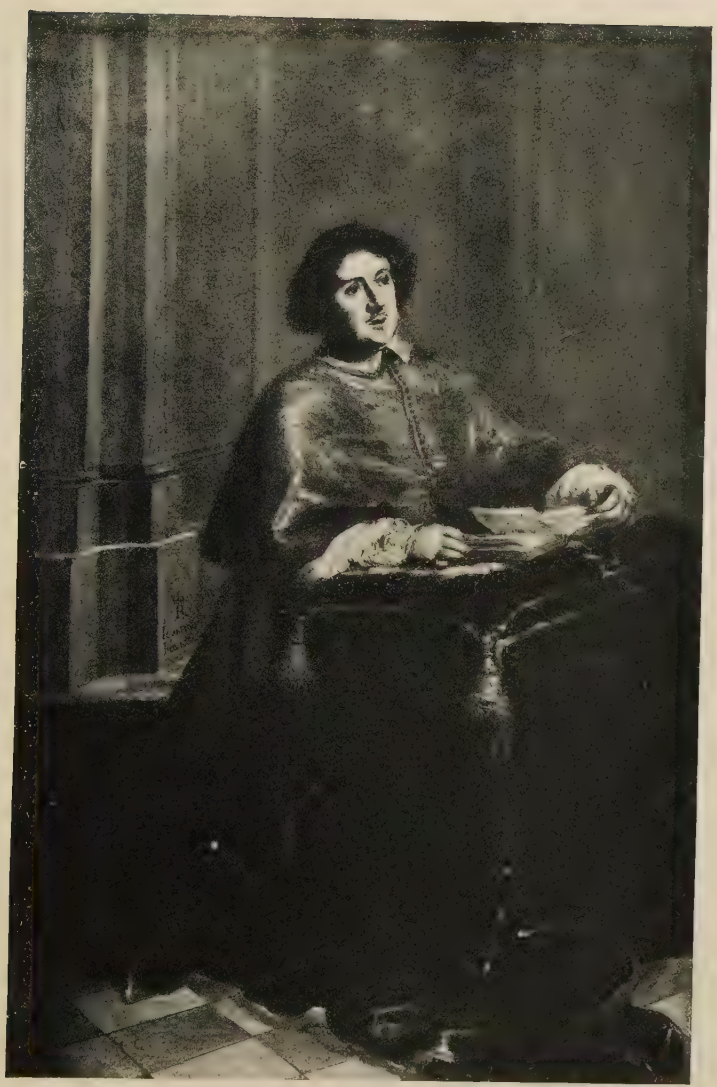
similar position. He was doubtless a noble and a smart young courtier of the day.

There is another portrait of undoubted authenticity, in the possession of the Marquesa de Isasi in Madrid. We see here a lady who is about twenty years old and, as it appears from records in the house of the present owner, it is the portrait of the Marquesa de Santa Cruz, one of her own ancestresses. This lady was a descendant of Don Alvaro de Bazan, Marques de Santa Cruz, a famous Spanish sailor in the reign of Philip II., who was victorious at Lepanto, at the island of Fercera and at other battles. The Marquesa wears an immense crinoline, very much exaggerated, which is the largest we have ever seen. No doubt this beautiful and charming woman was not afraid to exaggerate the fashion of her day. The figure is life-size; the canvas is of large dimensions on account of the size of the crinoline and of the amount of landscape which is represented in the background. The harmonious arrangement of the yellow costume with its grey trimmings embroidered with silver thread is most happy. The wide sleeves, which are white, are also trimmed with grey and silver. There is some black velvet on the bodice. The hands are very delicate, the head is charming; she wears a yellow ribbon in her hair. In the upper portion of the canvas there is a crimson curtain. To the right is a table with

some flowers, and higher up a vista in which we see a palace in the Italian style with a courtyard, a fountain and a balustrade. To the left is a column on the moulding, at the base of which we read the signature: "*J. Carreño.*" The colouring is rich and harmonious; the execution is bold and easy.

Whilst we are speaking of Carreño in this capacity, we must not omit to mention his portraits of grotesque persons. We can see two typical examples in the Prado Museum. One of these represents Francisco de Bazan, the Court buffoon in the reign of Charles II. It is a full-length portrait, in which the fool is dressed in black with a sort of cassock fastened round his waist; he is presenting a petition. The other portrait represents a deformed girl who is standing, dressed in a red costume embroidered with flowers in silver; she has an apple in each hand. We cannot pass by this picture without some mention of this deformed child, as we think that which we have to say, and the facts collected about this strange creature by Don Pedro de Madrazo, will throw some light on the extraordinary tastes which prevailed in the Court of Charles II. A rare document, which was published in Seville at this time, notes that Eugenia Martinez Vallejo, a deformed child of six years of age, was summoned to Court in the year 1680 by Charles II., who was desirous of seeing



JUAN CARREÑO

CARDINAL DON PASCUAL OF ARAGON

London, Sully Collection

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JUAN CARREÑO

PORTRAIT OF THE MARQUESA DE SANTA CRUZ

Madrid. The property of the Marquesa de Isasi

(This picture has never been reproduced before. The photograph was taken expressly for the "School of Madrid")

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JUAN CARREÑO

PORTRAIT OF THE BUFFOON BAZAN

Madrid, Prado Museum

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JUAN CARREÑO

PORTRAIT OF A DEFORMED CHILD

Madrid, Museo del Prado

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her. The King was so much amazed at her appearance that he ordered his painter Carreño to depict her not only as we see her in the Prado portrait, but also nude. The picture in which she is painted nude, to represent Silenus, was in the royal gallery until the nineteenth century, when Ferdinand VII., who was one day arranging his pictures in the palace of Zarzuela, gave it to his Court painter, Don Juan Galvez. It afterwards passed into the collection of the Infante Don Sebastian Gabriel, where it is classified as a figure after the fashion of a Bacchus. At the sale of his collection this very curious picture disappeared.[1]

Carreño exercised much influence on his contemporaries and pupils. His studio was much frequented and he was the master of many of the artists of his day. Amongst others, we may mention Mateo Cerezo, Juan Martin Cabezalero, José Donoso, Francisco Ignacio Ruiz de la Iglesia, José de Ledesma, Bartolomé Vicente and Luis de Sotomayor.

1 No doubt the same as the picture mentioned by the Englishman, Captain Widrington, in his "Spain and the Spaniards" (1843). He describes a nude dwarf in the character of Silenus by Velazquez.

# CHAPTER XII

## CEREZO. OTHER PUPILS OF CARREÑO

### CEREZO

Mateo Cerezo was born in Burgos in 1635. His father, who bore the same Christian name as himself, was also a painter ; he made many copies of the *Christ* of Burgos, which were afterwards attributed to his son, whose name was so much better known.

Cerezo came to Madrid when he was fifteen years old and began his artistic education in the studio of Carreño. The master soon discovered the extraordinary talent of his pupil, who, on his side, knew how to derive profit from his teaching and appears to have painted, even then, like a first-rate artist. We see that this must have been the case, when we reflect that Cerezo died young, when only forty years old, and that he left behind him works which prove him to have been a great artist who was worthy to occupy one of the

foremost places in his school. While working under Carreño's direction, Cerezo found time to study on his own account, painting the portraits of his companions and friends and copying some of the masterpieces in the palace. He distinguished himself amongst his fellow-students from the beginning and left his master's studio at the age of twenty. He devoted himself especially to painting pictures with religious subjects and his name was soon well known. At first his work very much resembled that of his master Carreño, but afterwards he developed a brilliantly individual style of his own, whilst still adhering to the general principles of his school. He painted many pictures at this time which had the *Conception* for subject and also two works, one of which represented the *Flight to Egypt* and the other the *Nativity of Christ ;* Palomino praises the admirable composition of the latter. These pictures increased his reputation, as did others which he executed for the church of Santa Isabel, the Capilla de los Agonizantes, and the Capilla de la Soledad in Madrid. He also worked for the Carthusian convent of Paular of Segovia and for the cathedrals of Badajoz, Palencia, Burgos and Malaga.

Cerezo returned to Old Castille, intending to spend some time in Burgos, his native city ; but, passing by Valladolid, he remained there for what must have been a considerable period, judging by the profitable

commissions which he executed there. Amongst the pictures which he is known to have painted in that city are a *Christ* for the cathedral, a *Virgin with Saint Francis* and a very large composition, a *Conception*, for the Church of San Francisco, and two large pictures for the Church of the nuns of San Bartolomé. One of these represents the Virgin with the Apostles and the other the Virgin with the Child Jesus and Saint Joseph, with many other figures and with angels upholding the banner of the Cross. The figures are over life-size. For the Convent of Jesus and Mary he painted the pictures over the high altar, the upper part of which represents the Assumption and the lower two Saints in the Franciscan habit and the birth of Christ with the Adoration of the Magi. For other altars in the same church he executed pictures representing the Saviour, Saint Peter and Saint Paul, the Martyrdom of Saint Peter and the Conversion of Saint Paul.

Besides working for churches and religious communities, Cerezo executed some private orders whilst in Valladolid. The Governor of that city, Don Pedro Salinas, possessed two of his pictures, one of which represented the *Four Seasons*, and one a *Saint Sebastian*. We cannot trace these works at the present day, but Palomino mentions them with great praise.

After Cerezo returned to Madrid, he assisted Don

MATEO CEREZO

THE ASSUMPTION OF THE VIRGIN

Madrid, Prado Museum

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Francisco de Herrera to paint the Cupola of the Church of Our Lady of Atocha. About this time he painted several drinking scenes, which we cannot now trace, and lastly, only a little while before his death, he executed the large picture representing Christ and the disciples in the village of Emmaus, which was destined for the refectory of the *Padres recoletos*. It was preserved in that monastery until it was destroyed in the beginning of the nineteenth century. Palomino describes the picture in the following words:

"But that which excells above all others is the celebrated picture of the Village of Emmaus . . . in which it appears that he, like the swan, sang his own requiem, for it was the last work that he accomplished; in this picture he surpassed himself in depicting the majesty of Christ, Our Lord, distributing the bread, the wonder of the disciples who then recognised Him and the amazement of those who assisted at the supper. The scene appears, in truth, as if it actually passed before our eyes." We cannot do more than quote these words of Palomino, for the picture itself disappeared when the convent was destroyed, and we do not know if it exists at the present day or where it is to be found. It is a great pity that this work of capital importance is not in the Prado Gallery or in some collection where it could be seen and studied.

Cerezo died in Madrid in the year 1685. We consider him to be the most important of the pupils of Carreño, whose technique he imitated at the outset of his career. He was a great colourist who derived a certain amount of inspiration from the Italian School, but still more from that of Van Dyck and the Flemish artists. He was a realist, as were almost all the painters of the School of Madrid at that period, and he copied nature faithfully. His last works were also his best, and it is probable that had he not been cut off so early by death, had he been able to develop his talent to the full, he would, with his marvellous artistic aptitudes, have been the most capable and brilliant artist of his school.

Two pictures painted by Cerezo as a youth are preserved in the Church of Santa Isabel in Madrid; we refer to *Saint Nicholas of Tolentino chasing the Souls from Purgatory* and *Saint Thomas of Villanueva giving alms to the poor.* These works are not of exceptional interest, being two of the many pictures executed by this artist for the churches; we only mention them because they alone have remained, up to the present day, in the places for which they were intended.

There are two pictures by Cerezo in the Prado Gallery. The first of these is *The Assumption* (No. 699),

MATEO CEREZO

THE PENITENT MAGDALEN

Gallery of The Hague

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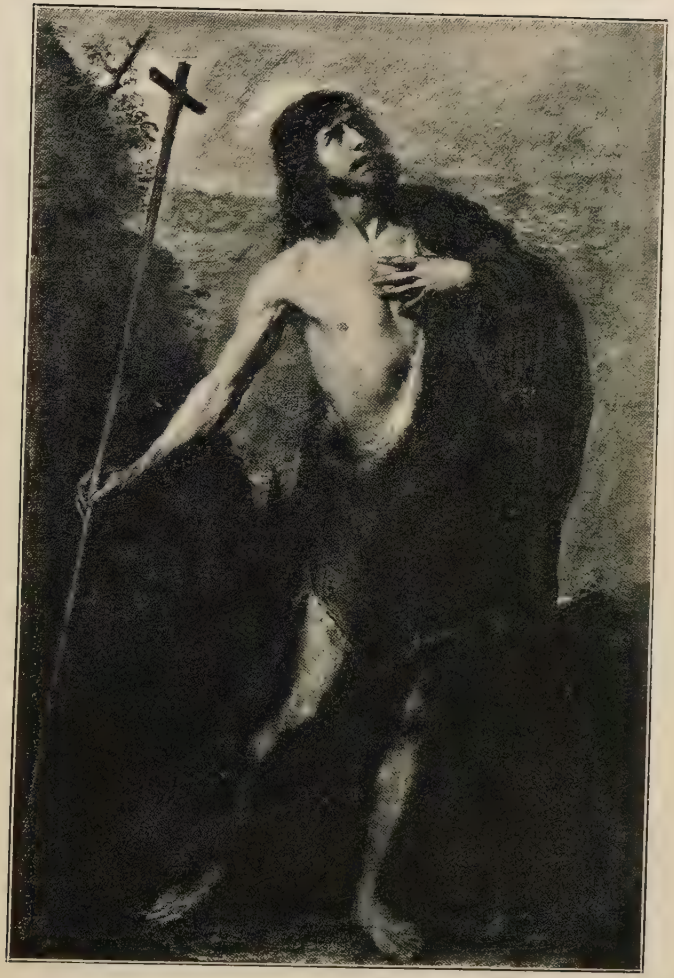
in which the Virgin is represented as being borne by angels out of the Sepulchre to the Heavens, while the Apostles who are below gaze up, some at the miracle and others at the beautiful celestial beings. It is a magnificent work, the idea and the composition being both beautiful and the execution broad and free. The second picture, the *Mystic betrothal of Saint Catherine of Alexandria* (No. 700), was acquired for the Gallery by Ferdinand VII. in 1829. In it we see the Virgin and Child on a throne, over which angels attach a red cloth to some trees, forming a sort of canopy. Saint Catherine, on her knees, receives the nuptial ring from the child Jesus. This picture is characteristic of the school, but it is less freely treated than the preceding, the composition is more studied and less happy. There are no other great works of this artist which are known to us; the most important executed by him, like the *Christ at Emmaus* and some others, have disappeared. It appears to us that his best works are those in which he devoted himself to a study of nature and represents only one figure, leaving aside all thoughts of composition and general effect. We know two pictures of this type which are really exceptionally fine. The most important is the *Ecce Homo* in the Museum of Buda-Pesth (No. 769), in which we see a half-length figure of Christ, turned towards the right and with the hands

crossed and bound; it is very fine in colour, well constructed and drawn, and the expression of sorrowful resignation depicted in the countenance of Christ is admirably rendered. But the other example of this type of picture is the one to which we desire to attract attention, in order that the school which produced such beautiful works may be properly appreciated. It represents the *Penitent Magdalen* and is in the Gallery of The Hague (No. 300). All the qualities which are necessary to make a great painter are conspicuous in this work. The composition is distinguished and yet simple, the colouring is brilliant, the harmony of tones, noticeably in the figure of the Saint, and the expression of her face, are admirable and sublime. It is a half-length figure of the Magdalen; her magnificent fair hair falls over her naked shoulder and breast. She is seen in profile, turning to the right, bowing down before a crucifix to which she directs her supplicating gaze. The beautiful right hand holds the bodice, which, falling open in front, reveals the breast and right arm. A skull, a book and some roots fill up the foreground at the foot of the cross; in the background are rocks and a cloudy sky.

The painters of that date did not often sign their pictures and we do not, for that matter, give much importance to a signature which could have been easily



MATEO CEREZO

SAN JUAN

Gallery of Cassel

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imitated, either at the time or at a later date. But there are signatures and signatures, and those which give us, by the formation of the letters and by the dates given, some certitude of the authenticity of the work can but be a most precious link in our chain of evidence. Both of the pictures we have just mentioned are signed by the artist, the lettering being very beautiful and the latter is also dated 1661.

From certain "pentimenti" which we observe in the Christ and in the painting of portions of the picture, we perceive that it was painted with great care by the artist, but he has not lost either the original freshness or the brilliant colouring. There is another fine picture in Madrid[1] which is very similar to that at The Hague; the freedom of the brushwork inclines us to believe that this was most likely a sketch or picture which happened to please the artist, and which he afterwards executed with more care in a picture which was rather a work of neater importance which resembled the former sketch than a mere repetition. In any case we can admire in it the mastery of style and the brilliancy of colour which are inseparable from Cerezo's work.

We know of one work by this master which is not in Spain, the *San Juan* of the Gallery of Cassel (No. 476).

1 Collection of A. de Beruete.

The figure is full-length; the expression and action of the Saint are admirable. It is signed. The picture is in a bad state of preservation, especially in the lower part of the canvas, but we can admire the beautiful colouring.

Juan Martin Cabezalero was, after Cerezo, the most distinguished of Carreño's pupils. He died young, like his fellow-pupil Cerezo, and for this very reason probably fell short of the complete realisation of his talent.

He was born in the town of Almaden in Estremadura in the year 1633. Very little is known of his private life. He worked under Carreño in Madrid from a very early age and he died in 1673, without having filled any of the few official posts which his contemporaries succeeded in obtaining. This artist has a certain reputation in Spain, but we have no data with which to make a detailed study of his works. We do not know on what account tradition has handed him down to fame and we can only form a confused and vague opin on of the merits from the small number of his works which we can study.

It is known that he worked for the Chapel of the Third Order in the monastery of San Francisco, where we have studied his productions; they throw very little light on the position he occupied as an artist. We

omit any description of the six pictures which are in the sacristy of this church, because they have been completely repainted from one end to the other and nothing of the original work remains; moreover, it is said that he died before they were finished and that another painter completed the work. This does not surprise us, and we even think that this other artist must in reality have composed the whole series. Even granting that nothing of the original colour remains, neither is there a vestige of the style of the School of Madrid either in the drawing or in the composition. The four pictures, larger in size, which are to be seen in the church are of greater importance. These represent an *Ecce Homo*, the *Street of Mourning*, the *Crucifixion* and the *Calvary*. There are many figures in these compositions and the Crucifixion is very complicated and full of movement. We do not see in them the characteristics of the school or even any particular individuality in the artist. The *Street of Mourning* suggests another representation of the same subject in the Prado Gallery which is known as *Lo Spasimo di Sicilia* and which is attributed to Raphael. The *Calvary* is inspired by Van Dyck. None of these pictures are dated, neither do they help us to from a definitive opinion as to the merits of this artist.

There are two very fine works attributed to

Cabezalero in the Prado Gallery which were only acquired a short time ago. One of these (No. 2148 c) came from the Royal Academy of San Fernando. In the catalogue it is called *A Mystic Subject* and is described in these words: "The two principal figures represent Our Lord Jesus Christ and Saint Francis of Assisi; the young man in clerical costume is supposed to be Orlando Cataneo, Lord of Correntino. According to the Chronicles of the Franciscan Order, Cataneo, returning from a banquet, made them a present of Monte Alvernia, in which place Christ had imprinted the Stigmata on his servant Francis and where the latter was accustomed to pray at the foot of a beech tree."

It is evident that this is the episode which is represented, but it is not so evident if the picture be the work of Cabezalero. If we accept as his the pictures in the Chapel of the Third Order, we must note that there is no resemblance between those works and the one of which we are now speaking. We have no evidence by means of which we can either assert or deny the authenticity of either. The last-named work is beautiful, both in conception and in colour; it is painted in a spirited and masterly manner. It is certainly a beautiful example of the work of the School of Madrid; yet it shows a certain tendency towards

CABEZALERO

THE JUDGMENT OF A SOUL

Madrid, Prado Museum

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Flemish art. The other picture which is attributed to Cabezalero, in the Prado Gallery (No. 2148 A), is a veritable jewel. With regard to its authenticity we may repeat what we have said about the last work. It resembles the style of Cerezo; without knowing its antecedents, and judging merely by its technique, we should have attributed it to that master. Cerezo and Cabezalero having been fellow-students, it is not unlikely that their styles of painting may have been very similar. The only suggestion which we can make on this subject is that the picture does not appear to be by the same hand as those which are now in the Chapel of the Third Order. The catalogue calls this work *The Judgment of a Soul.* The soul, kneeling on a cloud, raises her eyes to Jesus Christ who appears on high between Saint Dominick and Saint Francis, who are interceding for her, presenting as saving virtues, one the rosary and the other the bread which had evidently been given by the sinner to the poor. The Virgin, who is higher up, joins her prayers to those of the two Saints. The figures are small; the colour and the harmony of the whole picture are the most happy that can be conceived.

With such scanty material at our disposal it is impossible to pronounce judgment on this artist. Let Cabezalero, therefore, keep his great reputation and let

us hope that new investigations may bring to light works of undoubted authenticity and that we may be able to definitely attribute to him the two works in the Prado Gallery.

Following up the study of the works of Carreño's pupils, we must mention José Jimenez Donoso, a native of Consuegra in La Mancha, where he was born in 1628. He passed part of his youth in Rome, where he devoted himself to the study of architecture. On his return to Madrid he figured rather as a decorative artist than as a painter of pictures. He was a pupil of Carreño and afterwards a great friend of Claudio Coello, whom he assisted to decorate in fresco the Chapel of La Soledad in the Collegiate Church of San Isidro, the cupola of the Chapel of Christ in the same church and the ceiling and lunettes over the doors of the sacristy. He also painted the hall, antechamber and ceilings in the house known as La Panaderia. He did not paint many pictures. We may mention the best known, the *Saint Ignatius saying mass* and *Saint Francis Xavier celebrating the communion*, which he painted for the Collegiate Church of San Isidro, which we have just mentioned.

José de Ledesma, a native of Burgos (1630–1670), must have left a very small number of pictures.

Bartolomé Vicente, a native of Zaragoza (1640–1700), distinguished himself as a copyist of the Venetian pictures which were collected in the Escorial. He returned to his native city and devoted himself to landscape painting.

Luis de Sotomayor (1635–1673) is to be classified rather as belonging to the Sevillian School than to that of Madrid.

# CHAPTER XIII

## ANTOLINEZ — OTHER PAINTERS OF THE LATTER PART OF THE SEVENTEENTH CENTURY

### ANTOLINEZ

On account of the great reputation which Francisco Rizi enjoyed in Madrid, he had a large number of pupils. We have not spoken of them as a group, because each one took up a different line, forgetting those instructions which were no doubt given them by the master. José Antolinez was the most original and the most talented of these young men; he was a typical painter of the school, although he was not born or bred in Madrid.

Antolinez was born in Seville in 1639, and he came, when still young, to Madrid, having already received some slight education in art. Up to that time his achievement was limited to the production of

landscapes with small figures, which were not without a certain grace. William Stirling is of opinion, probably with reason, that he studied painting in Seville under Yriarte.

On his arrival in Madrid, Antolinez went immediately to work in the studio of Francisco Rizi. His talent soon made itself felt, but, at the same time, he also managed to make himself generally disliked on account of his disagreeable temper. He offended his master by depreciating his art, saying of him that "he was only a scene painter." Rizi, being annoyed at his behaviour, arranged that, in order to display his powers, the pupil should come to his studio to assist him with certain canvases which were to be finished in great haste for the Buen Retiro theatre. The young man did not know how to accomplish his task, as he had no skill in such work and no knowledge of the art of painting in tempera; he paid for his impertinence by hearing his master say, as he stood before his bad attempt, surrounded by the other pupils and some artists: "You see now that it requires skill to paint scenes; boy! wash that canvas in the fountain."

This lesson did not prevent Antolinez from offending artists and students alike with his critical remarks; now insulting a modest youth like Cabezalero, and now distinguished masters like Carreño and Claudio Coello.

He not only fancied himself as an artist, but as a swordsman, and on one occasion he fenced in his master's house with one who was more dexterous than himself. Tired with the encounter and humiliated with the defeat which he had suffered, he became so excited that he fell a victim to a malignant fever, which carried him off in a few days in the year 1676.

The passionate disposition of this painter was a real misfortune for the school ; it was the cause of his early death at the age of thirty-six, when there was still much to hope from his great gifts as a painter. His works are remarkable for perfect tonality and for a freshness of colour which was probably never surpassed by any of his contemporaries.

Palomino says that the works of Antolinez which were in Madrid in his day were painted in good taste and were titianesque in colour. Don Pedro de Madrazo supports this theory, saying that there were two pictures by this artist in his father's collection which had for subject the Life and Passion of Jesus Christ, which might have passed as works by Titian, so fine was the colour and so true the tonality.

It is, of course, impossible to refute this statement with regard to works which are unknown to us; in those which we have seen and studied we can trace no such character. Antolinez was a painter whose work

was original and characteristic, and although it varied at times it was, generally speaking, in touch with the tenets of his school. Notwithstanding this fact, he bore no resemblance to any individual painter; his peculiar disposition doubtless inclined him to avoid imitating the style or submitting to the influence of another painter.

The Prado Gallery possesses a picture by Antolinez, *The Ecstasy of the Magdalen* (No. 629), which would suffice to make the reputation of an artist. The Magdalen, who is borne up by angels who surround and support her, has her hands crossed on her breast and is listening to the strains of the lute which a boy-angel plays on high, amongst the clouds and the rays of light. The angels surrounding the penitent saint carry roses and scourges in their hands. In the foreground two open books lie on the ground. The figures are life-size.

This picture is remarkable for the brilliancy and delicacy of the colouring. It is, moreover, interesting, because we can observe in it, more than in almost any other work of the school, the influence exercised by Van Dyck on the painters of Madrid; an influence which heightens and gives value to the colour, without losing the typical Spanish character of the work.

The chief claim to celebrity possessed by Antolinez in his own time and the high estimation in which he is

held in these days rests on the pictures which he executed of the Magdalen and the Virgin, the two subjects which he evidently preferred above all others. We may mention one of these, which is now in a private collection in Madrid. The penitent Magdalen, with an open book in her hands and her eyes raised to the heavens, is placed in a mountainous and gloomy landscape; amongst the clouds appear some angels and an angel is seated at the feet of the Saint. A vista to the right of the picture shows a distant view of a dim landscape. A sketch [1] for this picture, which is also in Madrid, shows once again the freedom of technique displayed by the artist.

The old Museo de la Trinidad possesses two pictures which represent the Immaculate Conception. Antolinez made many replicas of this composition of his, with some slight variations. Although he always gave evidence of his painter-like qualities, there is a certain vulgarity in his treatment of the theme which is perhaps due to the manner in which he draped the Virgin, giving to her figure something which is a little suggestive. Amongst others, we remember to have seen two of these pictures, one of which was in Madrid and was signed and dated, "José Antolinez 1668"; its actual whereabouts is not now known. The other is in

1 Collection of A. de Beruete.

J. Antolinez

THE ECSTASY OF THE MAGDALEN

Madrid, Prado Museum

*To face p.* 224

the Alte Pinakothek in Munich (No. 1310); it is signed and dated in the same year, 1668. In both of these compositions the Virgin is ascending to Heaven; over her head is the Holy Spirit and angels carry in their hands the symbols of her purity.

There is yet another picture by this artist, differing in character from those we have just mentioned; it is pure in colour and in tonality and is more influenced by Van Dyck than any other of his works which are known to us, and is consequently less Spanish in style. It is nevertheless very interesting. *The Glorification of the Holy Virgin*, in the Museum of Amsterdam (No. 11(467) ), shows us the child Jesus crowning the Virgin with flowers; near them two angels play on instruments and sing.

We can offer no definitive opinion on the position occupied by Antolinez as a landscape painter, because we know of so few of his landscapes which we can consider to be authentic. Cruzada Villaamil studied many of them in the Museo de la Trinidad and in other places. He had no doubt as to the authenticity of these works, which he declared were wanting in truth and in the study of nature, faults which were inevitable in a painter who studied nature so little and who relied so much on his memory and on his brilliant qualities as a colourist.

Antolinez had a nephew named Francisco Antolinez (Seville 1644–Madrid 1700), who practised painting to gain a livelihood whilst he pretended to be engaged in public affairs. He used a pseudonym to conceal his identity. This artist must have had very little talent, and even if he were of some importance he would figure in the School of Seville rather than in that of Madrid. We mention him here because sometimes the names of the uncle and the nephew have been confused. We think that once the artistic personality of José Antolinez has been distinctly realised, it would be impossible to confuse him with other painters, especially with one of such evident inferiority as his nephew.

Juan Antonio Escalante, who was also a pupil of Francisco Rizi, was a native of Cordova. He was born in 1630 and he died in Madrid, where he had passed the greater part of his life, in 1670.

Escalante showed great ability as a copyist and studied the works of the Italian masters in the collection of the royal palace. By means of assiduously copying the pictures of Tintoretto, he succeeded in simulating the tonality and the brilliancy of the famous Venetian.

When twenty-four years old he acquired a great reputation with the pictures which he executed for the Carmelitas Calzádas of Madrid. They represented

scenes in the life of San Gerardo. Everything seemed to foreshadow a great success for Escalante, which he never achieved. His style became mannered and his later productions, although they were glowing with light and were graceful and agreeable, never reached a higher level than that of second-rate works.

In the old Museo de la Trinidad were preserved the series of pictures which he executed for the Convent of the Merced Calzáda and others. At the present time there are four pictures in the Prado Gallery which we can take as typical productions to compare with other works by the same artist, of which there are many in existence, in spite of the fact that he only lived forty years. The pictures to which we have referred are the *Sacred Family* (No. 711), *The Child Jesus with Saint John* (No. 712), *The Prudent Abigail* (No. 2154), and *The Triumph of Faith over the Senses* (No. 2154 z), all in the Prado Gallery.

The finest of his works is that in the Museum of Buda-Pesth (No. 761), which is signed and dated by Escalante in 1663. It represents the Immaculate Conception. It is very light in colour, perhaps almost too light; but some of the painting is exquisite. We may note here the influence of Van Dyck. The angels are very beautiful, but the work suffers from the fact that the figure of the Virgin is the least happy of the group.

Escalante sometimes worked in company with his master Rizi, whom he assisted to execute the altar in the Cathedral of Toledo.

Juan de Arellano was born in the town of Santorcaz, near Toledo, in 1614. He knew poverty in his youth and was employed as a painter both in Madrid and in Alcalá. He was thirty-six year old before he received any private commission; but when once he had turned his attention to the painting of flowers, which he executed with great ability, his pictures were sought for and obtained a good price. He became very well known.

There are many of this painter's works in private collections and houses in Spain. They are easily recognised, as they are very individual. We can see that he had immense practice in this *genre* of painting and that he executed his pictures with great celerity. He generally represents a branch or a jar as a centre which stands out from a very dark background; this tonality dominates the picture and often makes it rather poor in colour. He died in 1676.

Bartolomé Perez (1634–1693) was stronger than Arellano; he was more of a colourist and bolder in style; he cultivated the same *genre* as the latter, who was his father-in-law, and he also distinguished himself as a decorator. He worked for the Buen Retiro theatre

and was named Court painter in 1689. Four charming flower-pieces by this artist are in the Prado Gallery. Palomino tells us that he assisted Arellano in his latter years and that he was responsible for the figures which that master was accustomed to decorate with garlands of flowers in some of his compositions.

El Capitan Juan de Toledo (1611–1665) and Juan Montero de Rojas (1613–1683) can conveniently be classed together. Both were well-known artists in their day, the former being a valiant soldier who was afterwards Captain of Cavalry in the Italian campaigns. Their works are almost unknown to us at the present time, but there exists one important series of pictures which we are unable to assign to either of them, but which has been attributed to both one and the other. For this reason we speak of them both together. We refer to the high altar and the two collateral altars in the Church of the Begging Nuns of Don Juan de Alarcon in Madrid, which are in a perfect state of preservation. Over the high altar there is a very large and important picture representing the Virgin in the clouds, surrounded by a multitude of angels. It is facile and mannered in style and reminds us of the compositions of Francisco Rizi. The pictures over the collateral altars appear to have been executed with a view to the effect of the decoration as a whole and are

probably by the same hand. That on the right hand represents the Joseph's Dream and that on the left a begging friar.

According to Ponz, the central picture and that on the right are by Captain Juan de Toledo ; he does not mention the picture on the left. Cean Bermudez, when speaking of the soldier-painter, also attributes these pictures to him ; but afterwards, when enumerating the works of Montero de Rojas, he attributed *Jacob's Dream* to him, observing, without giving any reason for the statement, that Palomino was mistaken when he attributed it to Captain Juan de Toledo. In his articles on " The Art of Spain " Melida agrees with Cean Bermudez. Without knowing with sufficient exactitude the peculiarities of styles of these two artists, it is impossible to form a definitive opinion as to the authorship of the works. Juan de Toledo may have painted the central picture as Palomino states and that critic, seeing the similarity of style which exists between this picture and the others over the collateral altar, may have attributed them also to the same artist ; whereas Cean Bermudez afterwards gave them to Montero de Rojas.

However this may be, the fact that these altar-pieces are by artists of the School of Madrid is one of some importance to us in our study ; they show us, more-

over, the prevailing taste in art at a period of which we have very few examples.

Simon de Leon y Leal was born in Madrid in 1610. He was a pupil of Pedro de las Cuevas and was an enthusiastic admirer of the Flemish School and especially of the work of Van Dyck, several of whose pictures he copied. He succeeded in attaching himself to the Court; there he obtained the post of Usher of the Antechamber of the Queen. He died in 1687.

Francisco Camilo was a native of Madrid. He was the stepson of Pedro de las Cuevas, of whom he was also the favourite pupil. He must have produced a large quantity of work. He gained a certain reputation and was commissioned by the Count-Duke of Olivares to execute some of the series of portraits of the Sovereigns of Spain which were destined for the Salon de las Comedias in the Buen Retiro. He also painted fourteen compositions in fresco, with mythological subjects, for the Western Gallery of that palace. He executed a great number of pictures for the churches of Madrid and the provinces, but in the capital, at any rate, not one is left at the present day. Camilo died in 1671.

Sebastian de Herrera Barnuevo was born in Madrid in 1619. There are three artists of this name who were employed at Court about this time, a fact from which some confusion has arisen. One of these

was Francisco de Herrera, commonly called "The Boy," the son of the famous painter of the same Christian and surname, called "old Herrera." Neither of these artists need occupy our attention, as they both belong to the School of Seville, although the son lived for some years in Madrid and died in that city. The third artist of whom we have spoken was Antonio de Herrera Barnuevo, the father of Sebastian. He was an excellent draughtsman, but was rather a sculptor than a painter, for which reason we need not speak of him here, but will only direct our attention to his son, a famous painter who was also a sculptor and an architect.

Sebastian worked in all three arts for many churches in Madrid; he was much appreciated by the Sovereigns and received the appointments of Overseer of the Works of the Palace, Assistant Seneschal, Warden of the Escorial, and lastly of Court painter. He died in the Treasury in 1671. Very few of his pictures are preserved, but a great many drawings, in which he shows great facility. Palomino, who was his friend, praises him extravagantly; on the other hand, Cean Bermudez, who saw many of his works in the churches of Madrid, which are now destroyed, and even whole churches designed by Herrera, or additions and alterations made by him, declares him to be an artist who,

by his designs, set at naught all order, simplicity and good taste.

We will now briefly mention those painters of whom little is known except from the writings of their day or by chance attributions of some picture in the old Museo de la Trinidad, not all of which are extant in the present day. They are of a secondary importance and their interest is merely relative.

Antonio Lanchares (Madrid 1586–1658) studied in Italy, after having been a pupil of Eugenio Caxés. The only picture which is known to be by him is the *Virgin with Saint Ildefonso*, which was in the Museo de la Trinidad. It was signed and dated 1622.

Santiago Moran flourished in the middle of the seventeenth century. He was rather an engraver than a painter. He made sketches for the engravings of the 1670 edition of "Las Musas," of the great poet Francisco de Quevedo.

Fray Agustin Leonardo (Madrid 15 . . –1640) painted numberless pictures with religious subjects, destined for the most part for the convents in which he lived. He had also a certain reputation as a portrait-painter.

Cristobal Garcia Salmeron (Cuenca 1603–Madrid 1666) was a pupil of Orrente in Cuenca and succeeded in imitating his style. He was sometimes employed

at Court and painted an important picture for Philip IV.

Andres Lopez. Nothing certain is known of this painter and we do not think that any writer has mentioned his name. A picture which was in the Museo de la Trinidad, and which was entitled *The Descent of the Holy Spirit*, was signed Andres Lopez. It is of average merit and is evidently a work of the School of Madrid. That is all that is known.

Andres de Vargas (Cuenca 1613–1674). The best works of this painter are preserved in his native city. He was a pupil of Camilo and worked in Madrid at one time. He was also an engraver.

Antonio Arias Fernandez (Madrid. . . .–1684). This artist was not imbued with the spirit of his age. Although he was the pupil of Pedro de las Cuevas and the fellow pupil of all those artists who passed through the studio of the master, he did not adopt the style then in fashion, but preferred to imitate that of the preceding century. He began his career brilliantly, when almost a boy, by painting all the pictures in the Church of the Carmen Calzáda in Toledo. He afterwards executed works for many churches and for the Court. His *Tribute Money*, which is now in the Prado Gallery (No. 640), has many excellent artistic qualities.

Francisco Solis (Madrid 1629–1684) was a painter, an engraver and a man of culture. He is known to have written biographies of Spanish painters, sculptors and architects, which were illustrated with portraits which he himself had etched.

Diego Gonzalez de la Vega (Madrid 1622–1697) was one of the best of the pupils of Francisco Rizi. He is, nevertheless, very unequal in his work. He was also an engraver.

Francisco Perez Sierra (Naples 1627, Madrid 1709) was a pupil of Juan de Toledo in Madrid. Rizi and Carreño made use of him when painting altar-pieces and shrines.

Pedro Ruiz Gonzalez (Madrid 1633–1709) was a pupil of Escalante and Carreño. His style resembled that of Claudio Coello to judge by a picture of his in which he represents Charles II., surrounded by his Court, adoring the Holy Sacrament in a church. It is dated 1683.

Isidoro Arredondo (Colmenar de Oreja 1653, Madrid 1702) was one of the best known of these artists. He was appointed Court painter.

José Garcia Hidalgo (Valencia 1656–172 . . ) was more distinguished as an exponent of the theory of painting than as an artist.

# CHAPTER XIV

## CLAUDIO COELLO

This illustrious artist, as we have already said, can be considered as the last worthy representative of the School of Madrid. He lived at a time when bad taste held sway at Court and yet he remained faithful to the great realistic tradition of his school. He died at the moment when Luca Giordano, having arrived in Madrid, put an end to such native art as still existed at Court and gave an impulse towards that mannerism and conventionality which had already begun to make itself felt.

Coello died in the year 1693; the date of his birth is unknown, but, as we have reason to believe that he was about sixty years old when he died, it must have taken place between 1630 and 1635. He was born in Madrid and was the son of a famous worker in bronze who was of Portuguese origin; the well-known painter Alonso Sanchez Coello belonged to another branch of this distinguished family.

Agustin Coello was desirous that his son should help him to model his casts, so he sent him to the studio of Francisco Rizi to learn the art of drawing. Claudio soon distinguished himself amongst his fellow pupils both for his talent and his industry, and his master had even to reproach him for working during his hours of relaxation. This must have occurred when Claudio was still a boy, at which time his talent was really remarkable, although his appearance seems to have left something to be desired; he was moreover of a sullen and melancholy temperament. One day when Rizi was showing his studio and his pupils to a clerical friend, he presented Coello to him as being a marvellous boy. The visitor remarked that his countenance did not show great ability, and the master replied: "But, Father, genius will overcome appearances."

His character and his cast of countenance must have changed as he grew up, for we know that he was amiable in manner and we hear nothing of his appearance being disagreeable. He was highly esteemed by Rizi, who obtained the consent of his father to his continuing his studies of painting by assuring him that the boy's talent was so remarkable that it gave a certain promise of his future eminence.

Claudio Coello, overjoyed to find that his aspirations

towards becoming a painter were to be satisfied, applied himself with even more ardour to the study of drawing and to that of painting, which he then began to learn. He was allowed to help Rizi and was permitted, even in his master's studio, to paint compositions of his own, such as the picture over the high altar of the Incarnation in the Church of the Nuns of San Placido, a work which is not known to us, but which received great praise when it was first exhibited. He assisted his master to execute the picture on which he was at that time engaged and, shortly before the termination of his apprenticeship, he painted a large work for the high altar of the Parish Church of Santa Cruz in the same studio in which he had received his education. Rizi, seeing that the picture was remarkable, proposed to his pupil to pass off the work as his own so that Coello should receive a higher price. Coello thanked him, but, preferring honour to interest, he did not accept the offer and the canvas was exhibited as his own work. Afterwards he executed two half-length portraits, of which we know nothing except that Palomino tells us they "appeared to be by Velazquez." This saying shows us that, in spite of the teachings of Rizi, Coello preferred the honourable study of nature to the mannerisms of the master and that he was capable of appreciating good works of art when he saw them.

Having left Rizi's studio, Coello must have consulted Carreño, whose advice he followed, in which course he showed great sense, as Carreño was then the greatest painter in Madrid. He conceived a great affection for that painter, who, in his turn, esteemed Coello very highly. Carreño, in his position as Court painter, used his influence in the palace to permit the younger painter to copy original pictures by Titian, Rubens, and Van Dyck from the royal collections. This appears to have completed his education. He understood at once the superiority of these works, as well as those of Velazquez, over the facile style of art, which was yet mannered and vulgar, which he had learnt from Rizi. After this time Coello appears as a painter who merited the high estimation in which he was held. It is true that he was sometimes influenced by the environment in which he found himself and the times in which he lived, that his composition is sometimes complicated and overcrowded with details, but in those works in which he really shows his individuality he gives evidence of the good taste which he possessed and of a talent which was much out of the common.

Coello contracted a great friendship for José Donoso when that painter returned from Italy. There is no doubt that it was from him that he learnt the art of painting in fresco; they worked together in this

medium on many occasions. Of these undertakings we may mention the frescoes in the Church of Santa Cruz, which, with other pictures by Carreño, perished in the fire of that church; the ceiling in the Vestry of the Cathedral of Toledo, the Chapter House in the Carthusian monastery of Paular, a cupola and a ceiling in the Church of San Isidro in Madrid, and various ceilings in the Alcázar. He also painted the ceiling, the antechamber, and the staircase of the Sala de la Panaderia in the Plaza Mayor.

Having accomplished all this work, Coello acquired a great reputation as a decorator, and when Charles II. married Doña Maria Luisa of Orleans he was commissioned to construct an arch in the Prado and to decorate the Calle del Retiro in his honour. It appears that he erected these statues representing the various kingdoms which were united in the Spanish Crown, all offering crowns, fruit, and other gifts to the bride. Another commission executed by Coello was one which he undertook for Don Francisco de Gamia, Archbishop of Zaragoza. For this prelate he painted the cupola and transept of the Church of the College of the Augustins, called the Manteria, in fresco; a work which occupied the whole of the year 1683.

In 1684 he returned to Madrid. Soon afterwards he was charged to execute the work which constitutes his

greatest claim to celebrity; a work which is of the highest importance, not only on account of its intrinsic merit but on account of its being the last great picture produced by an artist of the School of Madrid. We refer to the *Sagrada Forma*[1] in the Monastery of the Escorial.

We cannot omit to give some account of this picture which is so curious, so popular, and so interesting with regard to our studies. Since the year 1592 there has been treasured in the monastery of the Escorial a Host, which was preserved uncorrupted and which had been brought, according to tradition, from Holland after having been profaned by the followers of Zuinglius two centuries before. Charles II. had an extraordinary cult for this relic, which he transferred in 1684 to one of the shrines which was in the Sacristy of the Monastery. He then determined to erect a special altar to receive the relic. He charged Francisco Rizi to design this altar, as we have already said, but when the painter began to sketch out the picture which was to decorate the altar, he died on the spot.

Claudio Coello was entrusted with the completion of the work. He understood the importance, from every point of view, of the work which he had to accomplish and he brought all his talent and his enthusiasm to

[1] The Holy Eucharist.

bear on the subject. He began by painting out Rizi's design, and he then sketched in another which was to represent the ceremony which had been performed in the year 1684 when the relic was transferred to the Sacristy. The moment which he sought to represent was that in which the celebrant, holding aloft the same holy relic of the Host, gives the blessing to those who were assisting, with the monarch at their head. The picture is executed with great fidelity and care. The scene represented is the same room in which the picture is hung, the Sacristy of the Chapter House of the Monastery; all the figures are portraits. The celebrant is said to be Padre Santos; there is also the King, the Duke of Medinaceli, the Prime Minister, the Duke of Pastrana, the Count of Baños, Master of the Horse, the Gentleman in waiting, the Marquis de la Puebla and about fifty other persons. The costumes and accessories are painted with equal care, the vestments of the celebrants, the Altar, the candelabra, the Cross and the portable organ of Charles V., being all copied with great exactitude. There are three allegorical figures on high; that in the middle represents Religion, who has on her right hand Divine Love and on her left the House of Austria, which is symbolised by a woman dressed in yellow bearing the imperial eagles and the sceptre.

CLAUDIO COELLO

THE HOLY EUCHARIST

Monastery of the Escorial

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This type of picture is usually purely official and ostentatious in character; it is a work without interest, which has been painted by the artist to further this ambition or to execute a commission; a work which the painter either does not know how to put in a personal note, or is unwilling to do so. In this picture, we find quite the contrary. Coello evidently accomplished his task with singular enthusiasm; he represented the Court exactly as it was, typifying its manners and its character, reproducing its costumes and impressing his figures with the stamp of their race. Perhaps he hardly realised the importance of his work, but posterity has appreciated the inspiration which guided the author in the manner in which he conceived and executed the picture. The technique is very fine, the arrangement and disposition of the whole is excellent and the admirable truth with which he has rendered the heads and the figures cannot be over-praised. It is, as we have already said, the last important work executed by an artist of the School of Madrid; it is besides, by its artistic qualities and by its historic interest, one of the most important works produced in any epoch of Spanish painting.

The King began to single out Coello in the year 1684, when he appointed him to the post of Court painter; soon afterwards he ordered him to execute the

great work to which we have just alluded. He must have appreciated him very highly, for we find that he was appointed Court painter on January 23, 1686, and that in August of the same year he was given a post in the Chamber which was then vacant owing to the death of Carreño and which brought him twenty ducats a month as a salary. A little later he was appointed Seneschal and his son Bernardino received a pension of three hundred ducats. Whilst Coello was occupied at the Escorial with his picture of the Sagrada Forma, the King sent him to arrange the design of some decorations for the Galeria del Cierzo in the Queen's rooms in the palace. Coello decided to take some passages from the fable of Cupid and Psyche for the decorations, for which he made some sketches; but as he had to return to the Escorial to finish his work, he entrusted the execution to Antonio Palomino.

About this time he must have painted the portrait of the King. This was not the only occasion on which Charles II. posed for him, for during one of his visits to the Escorial, made when Coello was painting the Sagrada Forma, he was so much struck by the picture that he sat to the painter several times in order that his portrait might be painted from life.

After finishing his work at the Escorial, Coello returned to Madrid, when he found himself in great and

CLAUDIO COELLO

THE VIRGIN AND CHILD ADORED BY SAINT LOUIS

Madrid, Museo del Prado

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universal favour at Court. He painted the Queen Mother Doña Mariana of Austria, the second wife of the King, Doña Mariana de Neuburg and others, and he devoted himself at the same time to the task of restoring the pictures in the royal collections. At the same date, in the year 1691, the Chapter of the Cathedral of Toledo appointed him to the post of painter to that body. Thénceforward, no other Spanish painter disputed his supremacy.

We have not spoken at length concerning the development of Coello's art, but have confined ourselves to the detailed study of one picture, the famous picture of the Escorial. The reason for this course is that seldom, in one picture, has an artist shown all his capabilities; Coello having achieved this feat, it has been possible to resume the whole of his work in its contemplation.

Coello, who was educated by Rizi, was dominated at first by that overcharged, exaggerated style of art which was beginning to be admired in Madrid at the time and which every day found more enthusiastic admirers; on the other hand, his talent was very nearly allied to that of Velazquez and Carreño and his instinct told him that he was in error when he abandoned realism. He passed a great part of his life being influenced first by one style and then by the other; at last, in his great work, he shows himself as a

realist and as the worthy successor of those great masters who had been working in Madrid in the preceding years.

We must, however, notice a few of the many works which he produced before this time. The Prado Gallery possesses two works, called *Mystic subjects*, which show his earlier style. They both represent the Virgin with the Child Jesus, surrounded with saints and angels, who offer themselves to the adoration of the faithful. The most important of these (No. 702) shows us the Holy Family adored by Saint Louis, King of France, who, with a sword and a crown of thorns in his right hand and holding his mantle of brocade in his left, is going to kneel on the steps of the Throne. Another fine picture by this artist is in the Academy of Fine Arts in Madrid; it has also a religious subject.

Some critics have detected the influence of the School of Seville in the works of Coello; an influence which was beginning at that time to be felt at Court. We do not see any trace of such influence, although of course it would be idle to deny that there exists a certain resemblance between the styles of the two schools, which developed and flourished at the same time and were inspired by a similar ideal; an ideal which had equally inspired the schools of Seville, Madrid and Valencia, as it had inspired the whole of

CLAUDIO COELLO

THE VIRGIN AND CHILD ADORED BY SAINTS

Madrid, Prado Museum

the Spanish art of that century. We must not forget to note that as Coello was less severe in his technique, more soft in his colouring and more harmonious in his composition than most of his contemporaries, his painting was more akin to that of Murillo than was that of most painters of Madrid of that epoch.

Of those pictures by Coello which are authentic and of some importance and which are to be found outside Spain, we may mention the portrait of Charles II. in the Städelschen Kunstinstitut in Frankfort (No. 58A) and that in the Alte Pinakothek in Munich (No. 1309) which represents a passage in the life of San Pedro Alcantara.

Coello continued to enjoy his great position until Charles II., being desirous of decorating the principal staircase and the vault of the Church in the Escorial and having heard of the great reputation acquired by Luca Giordano, sent for him to accomplish this work. Coello understood at once how this would turn out, and when Don Cristobal Ontañon said to him: "Giordano is coming to teach you how to make a great deal of money," he replied: "Yes, Sir, and to absolve us from our sins and our faults, and to take away our scruples."

Luca Giordano arrived in 1692. The influence which he exercised on the national art was great and even fatal; a fact on which we do not need to insist. We

will confine ourselves here to saying that the too sensitive and punctilious nature of Coello was hurt by the natural preference which was shown by the Court to the Italian favourite. He never again took up his brushes, except to finish *The Martyrdom of Saint Esteban* which had been ordered by Padre Matilla, the King's Confessor, before these events took place, and which was destined for the Monastery of the Dominicans in Salamanca. This picture was exhibited at Court where it was much admired by the Sovereigns and even by Luca Giordano himself; but Coello, still very much depressed, became ill and died in Madrid on April 20, 1693, where he was buried in the parish church of San Andres.

Although he worked a great deal during the latter part of his life and received besides the salaries attached to his posts at Court, Coello seems to have left very little fortune, as the King continued to give some slight assistance to his widow Doña Bernarda de la Torre.

CLAUDIO COELLO

SAINT DOMINICK

Madrid, Prado Museum

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CLAUDIO COELLO

SAN PEDRO ALCANTARA

Aeltere Pinakothek, Munich

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# CHAPTER XV

## THE PUPILS OF CLAUDIO COELLO—LUCA GIORDANO IN HIS RELATION TO SPANISH ART—CONCLUSION

We have already stated that the *Sagrada Forma* is the last great work produced by an artist of the School of Madrid, but, nevertheless, the native tradition was still handed down, although its manifestation was no longer so brilliant or so exceptionally interesting. We have also spoken of the pernicious and fatal influence exercised by Luca Giordano on Spanish art. A famous critic, who is not a Spaniard, M. Paul Lefort[1] alludes to this fact in the following terms: "He obtained the protection of Charles II. He was charged with commissions and yet more commissions—(he is speaking always of Giordano) which he executed to the great admiration of the ignorant and with that deplorable facility which earned for him the title of *fa presto;*

1 "La Peinture Espagnole."

he reigned, at last, as sovereign master of that school which he had debased and dragged down into a complete decadence."

It was this decadence which had been foreseen by Claudio Coello and which had embittered his last moments; it produced such an effect on his irritable nature that it contributed to his death. The painters of that day, who were his companions, lamented his death not only because they had lost their most notable painter, but because with him vanished the one personality which might have been able to stand up against the overwhelming influence of Luca Giordano.

Coello had two pupils who possessed some talent, Sebastian Muñoz and Teodoro Ardemans. They cannot be considered in the light of men who unconditionally carried on the style of their master, for the school had disappeared; but they had a certain feeling for the tradition and the spirit of the Spanish school as they had understood them from the teachings of Coello. It may be well, therefore, to consider them in this relation, even if for no other reason than to show in what manner a school of undoubted merit can disappear before a wave of conventional and laboured taste.

Sebastian Muñoz was born in 1654. Concerning his birth-place Palomino and Cean Bermudez say that he

came from Navalcarnero, a small town near Madrid; but Cean Bermudez, in the unpublished MSS. which was written after the "Historical Dictionary of Illustrious Professors," corrects this statement, saying that Muñoz was born at Segovia. We believe this statement to be correct, having seen an authorised memorial addressed by Muñoz and nine other painters to Charles II. which put before him the expediency of founding a Spanish Academy in Rome. In this document we read: "Muñoz a native of Segovia."

Muñoz was one of Coello's most distinguished pupils, especially with regard to painting in tempera, in which medium he executed many decorations destined to adorn the streets of Madrid for the ceremonious entry of Doña Luisa of Orleans, the bride of Charles II. He then went to Rome and worked in the Studio of Carlo Maratta, where he studied the antique and copied the works of the great Italian masters. He returned to Spain in 1684 and stayed for some time at Zaragoza, where he met Claudio Coello whom he assisted to paint in fresco in the College of Manteria, afterwards decorating, on his own account, the Chapel of San Tomas de Villanueva. He returned with his master to Madrid and in that city he worked until his death. In the palace he painted the ceiling of the Queen's boudoir with designs representing Angelica and

Medorus. Whilst he was working there, he became seriously ill and was cared for, during his illness, by order of the King. After he had recovered from this attack in the year 1686, he painted in oils a picture having for subject the legend of Cupid and Psyche, also several portraits including one of the Queen. The King appointed him his Court painter in 1688. All this time he was working for churches and for private orders and about this date he executed a work which brought him much fame—*The Martyrdom of Saint Sebastian.* This picture was placed in the route of the Procession on the day of Corpus Christi.

The Queen died in the year 1689 and Muñoz was commissioned to paint a large picture representing the royal funeral, which was destined for the convent of the Carmelitas Calzadas. He executed this work in the same year and delivered it to the authorities, but it was refused admittance, on the plea that the features of the defunct were not sufficiently like the original. This action caused a law-suit, in which it was decided that Muñoz was to paint a medallion of the Queen, as she had appeared in her lifetime, which was to be held up by two angels in the upper part of the picture.

There are two sketches by Muñoz in the Prado Gallery which are very excellent and are also typical of the School of Madrid. They come from the Convent

of San Felipe el Real. One of them (No. 2173A) represents *Saint Augustin exorcising the plague of locusts;* the figure of the Saint is executed with great spirit and the composition and the movement of all the figures are excellent. The other sketch is *The Funeral of the Count of Orgaz*, a subject which El Greco also took for his best-known work. This picture does not resemble that of El Greco, but it is a fine composition. These two sketches are interesting because they are among the latest which were produced by the School. Muñoz painted in fresco the decorations which Coello had designed for the walls of the royal apartments on the occasion of the second marriage of Charles II. with Doña Mariana of Neuburg. He began to paint a fresco on the vaulted ceiling of the chapel of Atocha, but one day he slipped from the scaffolding and was killed. He was still quite young when he lost his life in 1690. The Community of the Convent buried him in that Church with great pomp and the King decreed a pension to his widow.

Teodoro Ardemans. This artist was better known as an architect than as a painter, but we must not omit to mention him here, because he studied painting with Claudio Coello and afterwards distinguished himself as a decorator. He painted many of those ornamental

borders which were in favour at that time to frame or enrich pictorial compositions. He was born in Madrid in 1664. His father was a German who was a soldier in the noble corps of Guards in which Teodoro also served. In 1679 he went to Granada, having obtained the post of master workman of that Cathedral. He afterwards returned to Madrid and was appointed Court painter. He died February 15, 1726, and therefore lived through the War of Succession and saw Philip V. on the throne of Spain. This King appreciated Muñoz but, on account of his taste for art, which is what interests us here, the art of Muñoz declined. The French influence, which succeeded to that of Giordano, was now paramount in Madrid and the name of Ardemans, as a painter, was no more to the front. Ardemans, therefore, turned his attention to literature and, being a cultured and well-read man, he produced some excellent treatises. In 1719 he published a book called "An exposition and an extension of the orders of Architecture in Madrid, written by Juan de Torija, and of those which are used in Toledo and in Sevilla, with some notice of the architects." In 1623 he wrote the "Eulogy of the Work of Don Antonio Palomino y Velasco." In 1724 he wrote another book: "The Fluidity of the earth and the subterranean course of the waters."

Together with these two artists we may mention Francisco Ruiz de la Iglesia, who, although he was not, like the preceding, a pupil of Coello, having learnt painting from Carreño, yet worked at this time and preserved, in the reign of Philip V., a certain cult for the traditional painting of the School of Madrid. He was born in Madrid in the middle of the seventeenth century and was named Court painter in 1689, a few months before the death of Charles II.

He obtained, not without difficulty, the ratification of his appointment in the reign of Philip V. He painted the portrait of this King several times and, as it appears (for we do not know any of these portraits), he represented him in the *golilla*, which he had adopted when he first came to Spain as being of a Spanish character; this fact is interesting because in the later portraits Charles II. is always represented as wearing a coat and cravat in the French fashion.

Ruiz de la Iglesia died in Madrid in 1704. Another painter of this time deserves, for several reasons, a separate notice.

Acisclo Antonio Palomino y Velasco may be considered here as a painter of the School of Madrid, although he was not born in Madrid, neither did he receive his first education in that city. His claim to this consideration lies in the fact that he had intimate

relations with the artists of the school and exercised some influence on their art; he was bound by the ties of friendship to the most eminent artists of the day and he dedicated his life to the study of art through the medium of literature. We must consider him under two aspects: the pictorial and the literary, in which branch of art he was most eminent.

Palomino was born at Bujalance, a city of Andalucia, in 1653. When still a boy he was taken by his parents to Cordova in order that he might receive a careful education and in that city he studied to such good purpose grammar, philosophy, theology and jurisprudence, that he developed into an accomplished and learned man. Whilst at Cordova he was received as a candidate for minor orders by the Bishop of the diocese Don Francisco de Alarcon y Cavarrubias. His literary studies, however, did not occupy all this time, and Palomino, who soon showed a great aptitude for drawing and painting, began to practise those arts. In 1672 the popular painter Valdes Leál, who had achieved such a high reputation in Seville, came to his native city Cordova, where Palomino showed him his work. Valdes Leál encouraged him to persevere in the study of painting and gave him the benefit of his advice at that time. A little while after, in 1675, Juan de Alfaro, who was also a native of Cordova, came to that

city and examined Palomino's work, whom he advised to persevere in his endeavours. Alfaro returned to Madrid and came back to Cordova in 1678, when he must have been much pleased with the progress made by the young Palomino, for he advised him to go to Madrid and afterwards allowed him to finish works which he himself had already begun.

Palomino profited by these advantages, and after this date he appears in Madrid, where he gained the friendship of the painters at his first arrival. He married Doña Catalina Barbara Perez, daughter of the envoy to the Cantons, and he contracted a firm friendship with Carreño and Claudio Coello. Coello, as we stated before, proposed to the King that Palomino should finish the work which he had begun in the Galeria del Cierzo in the royal palace. Having once obtained a footing in the palace, Palomino made himself popular. In 1688 he was named Court painter without a salary. and ten years later he obtained the salary which belonged to this post. He helped to design and compose the decorations with which the Plaza and fountain of the city were adorned in honour of the arrival of Doña Mariana of Neuburg in 1690.

Great was the grief of Palomino when, in the year 1692, he saw Giordano arrive, because with his arrival came the distaste for that school of painting whose

tenets he held and for which he felt such enthusiasm, and it was also connected in his mind with the death of his dear friend and protector Claudio Coello. But he was not disheartened, for we find that he was busy with pen and pencil in the following years; working at Valencia in fresco, in the Church of San Juan del Mercado, in the Chapel of Nuestra Señora de los Desamparados, and in other churches and convents, for which he painted oil pictures. He also worked in Salamanca about this time, painting in fresco the vaulted ceiling and the Choir of the Convent of San Esteban, and in Granada, where he painted the cupola of the Sacristy of the Cartuja. He then went to Cordova, which he had not revisited since his youth, and painted the pictures over the high altar in the Cathedral. He afterwards returned to Madrid.

Palomino is not a painter of the calibre of some of his contemporaries whom we have already noticed in this work, but his studies, his culture, and his great industry made him a creditable artist. His works show a great desire on the part of the painter to realise a Spanish art, or, we might even say, an art which should be typical of Madrid; when speaking of his works we omit all mention of those which he executed in his youth in Cordova, only occupying ourselves with those which he produced after the year 1678, when he

first became acquainted with the great painters of the Court. His drawing and colouring were excellent and he never forgot all the knowledge which he had acquired about perspective and anatomy. In his decorative works he shows facility and ease.

But Palomino's true title to fame lies, not in his pictures, but in his books, especially in his Museo Pictorico, and it is in this aspect that we must consider him here. He did not begin to publish this work until 1715, although the greater part of it must have been written long before this date, seeing that it had passed the censorship of Padre Alcazar and had been licensed by the bishop in 1708. The book is in three volumes. The first, which was published in Madrid in 1715, is entitled: "The Pictorial Museum and Optic Scale, Vol. I. The Theory of Painting, in which is described its origin, essence, species and qualities, with all other facts which enrich or illustrate the same." The second volume was not published until 1724. It bears the following title: "The Pictorial Museum and Optic Scale: Vol. II. The Practice of Painting, in which is explained the manner of painting in oil, in tempera and in fresco, with the explanation of all difficulties which may occur in their manipulation. Also of ordinary perspective, that of roofs, angles, theatres and buildings and other very special subjects,

with some instruction and advice for the ideas or subjects of works, of which some examples are given." He published at the same time the third and last volume: "The Spanish Parnassus of Celebrated Painters. Vol. III. With the lives of eminent Spanish painters and sculptors who have made the nation famous by their heroic works; and of those illustrious strangers who have come to these countries and have enriched them with their eminent works; arranged according to the order of the time in which each one flourished: in order to perpetuate the memory of the sublime and soaring spirits, which are so justly revered by posterity."

This work earned for Palomino the title of the "Spanish Vasari." The first and second volumes contain curious remarks, lessons and theories, which had a certain value at that date, but which are now only interesting as historical curiosities of literature; but the last, in which he gives us the biographies of all the artists who were his masters and companions, is, and always will be, a work of exceptional interest to those who are studying the history of Spanish art. He was the only biographer of these artists, and it may truly be said that any knowledge which we possess on this subject we have learnt under his guidance. The book has been harshly criticised, and we cannot help admit-

ting that the praises which he lavishes on all his contemporaries are unceasing and that he never applies severe criticism; moreover he gives credence to a multitude of fables and anecdotes of doubtful veracity. But, on the other hand, how should we, without this book, have any knowledge of these many Spanish artists whose names have been almost unheard of for more than two centuries? And how would modern criticism be able to prove that the great masters of Spanish art were not isolated men of genius, but were, on the contrary, the most prominent members of a brilliant school which, surrounding these stars of the first magnitude, formed altogether a complete and unmistakable artistic manifestation?

In the hands of one who can and will separate the purely imaginative, inspired generally by the author's kind disposition and by the bad taste of the decadent time in which the book was printed, from the actual facts, this work of Palomino's is a rich source of dates, facts, and details which are necessary and indispensable to us in this study.

Cean Bermudez, in his "Historical Dictionary of the most illustrious professors of the Fine Arts in Spain. Madrid, 1800," carries on this history, and it is a work of a more serious and fundamental character. In the Introduction he criticises, somewhat severely, the work

of Palomino, but he also acknowledges the help he has received from that work in compiling his own. We are happy to acknowledge that we have consulted both of these works, the only sources of information available for these biographies, and that we have found in them data which have been most useful to us in our study of the School of Madrid.

The importance of Palomino's work has been recognised out of Spain; in 1744 the "Spanish Pictorial Parnassus, illustrated by the lives of the Spanish painters and sculptors," was published in English; in 1749 another compendium of the same work, that is to say, of the third volume of Palomino's work, was published in French in Paris. Another book was published in Spanish in London in 1746 entitled: "The cities and convents of Spain, where there are works by the eminent Spanish painters and sculptors, placed in alphabetical order and taken from the lives of Palomino and from the description of the Escorial, made for Padre Santos." Palomino did not live long after the publication of his book; he was left a widower on April 3, 1725, and immediately entered holy orders, in which he cannot have remained for more than a year, as we know that he was buried in the Church of the Third Order in Madrid on August 13, 1726. His obsequies were celebrated with a pomp which

corresponded to his position, his merit and his fame.

We cannot conclude this study without referring, in a few words, to the influence exercised by Luca Giordano on Spanish painting.

This celebrated Italian, known as LUCA FA PRESTO, was born in Naples in 1632. It is not necessary for us to touch on his biography or his art, both of which have already been written of in detail. We will come to the only point which interests us.

Giordano was summoned to Spain by Charles II. He arrived at Madrid in the month of May in the year 1692, accompanied by one of his sons, his son-in-law and two pupils. He then painted two great pictures for the Chapel of the Buen Retiro, *Saint Michael conquering the rebel angels* and *Saint Anthony of Padua preaching to the fishes.* Afterwards he repaired to the Escorial, where he decorated the ceiling and friezes of the great staircase; in the ceiling he represented *Glory* and in the friezes different *Episodes in the battle of San Quinten.* These works were enthusiastically admired by the King, the courtiers, and the whole household of the Escorial, and by all who were permitted to see them. The King immediately ordered Giordano to paint ten frescoes in the Church of the Monastery. It is said that, at the same time, he

charged an ecclesiastic to suggest the subjects, but that his ideas were so abstruse that Giordano declared them to be impossible to realise. Palomino was then asked to suggest other subjects, which were so agreeable to Giordano that he exclaimed: "These subjects almost paint themselves!"

Giordano finished painting these ten enormous vaults in two years; the success which he obtained was so great that he was ever after the arbiter and judge of the art of the Court.

In the following years he decorated the huge ceiling of the Cason in the Buen Retiro palace (now the Museum of Artistic reproductions), in which he represented *The Allegory of the Golden Fleece;* this ceiling and the ceiling over the staircase in the Escorial may be considered as the best and most complete works of all those which he accomplished in Spain. His next works were the ceiling in the Sacristy of the Cathedral of Toledo, in which he represents *The Descent of the Virgin to present the chasuble to San Ildefonso*, the ceiling in the royal palace in Madrid, and that in the Church of Atocha; the two latter naturally perished in the destruction of the respective buildings. He also painted the frescoes in the Church of San Antonio de los Portugueses, where, as we have already stated, those which adorn the walls are entirely his own. He con-

fined himself to retouching the works of Carreño and Rizi which still decorate the cupola and which are said to have suffered from damp and the bad state of preservation of the building. At the same time that he was occupied with this decorative work he was painting a quantity of pictures for the palace, for the churches and convents and for private persons, showing in this enormous output his talent and his surprising fecundity.

It will be observed that when speaking of Giordano we have deplored the influence which he exercised on Spanish art. We do not wish to criticise his art or to deny his extraordinary talent; he was a painter who possessed great qualities. His art has already been judged on its merits and we do not wish to add any more to what has been already said. But we must insist once more on the fact that his influence was most pernicious with regard to Spanish art, since he put an end to the traditional painting which was still cultivated in Spain, and he went away leaving nothing behind him but his works. The Spaniards who attempted to imitate his style were not successful; the realistic and sober Spanish art was not suited to produce works of the type of those of Giordano.

We may mention some works produced by Giordano in imitation of Spanish artists. Those which he executed

in imitation of Ribera are numerous and well known. In Naples, where Giordano studied art, he saw many works by the Valencian painter; these works were very popular and Giordano imitated them, or rather produced facsimiles, with great ability. Those who have not made a study of the works of Ribera would take these imitations for undoubted originals. Even in museums and collections which have been brought together by connoisseurs we find works attributed to Ribera which are only curious examples of these pictures by the Italian artist. Already one critic [1] has spoken of some of these works. He quotes, as an example, *The death of Seneca* in the Pinakothek at Munich (No. 1281). In the catalogue of this gallery it is stated that Mr. Bayesdorfer is of opinion that this canvas is a *pastiche* by Luca Giordano. We share this opinion. He also imitated Velazquez, and we think that we may affirm that the *Betrothal* in the National Gallery of London (No. 1434), which is attributed to Velazquez, is a case in point. We must not forget to notice that the figure which is represented in a corner of this picture, pointing out the principal scene to the spectator, is certainly the figure of Luca Giordano. We can prove this fact by comparing the face with that of the portrait which the artist made of himself

[1] Beruete—"Velazquez," London, 1907.

in the ceiling of the Sacristy in the Cathedral of Toledo.

On the death of Charles II., which occurred on November 1, 1700, all Giordano's work for the royal family was in abeyance and his position in Spain was completely altered. After Philip V. took possession of the throne he gave some few commissions to Giordano, but the expenses of the war and the difficulties of the political outlook made him more inclined to turn his attention to the improvement of the situation than to the advancement of art. Giordano sought for a pretext to leave the country, and when the King went to Naples on February 8, 1702, the Neapolitan painter formed part of his retinue. He was evidently determined to remain in his own country, which he eventually did.

Some critics have affirmed that Luca Giordano initiated a new epoch in the art of Madrid. We have already said that such is not our opinion. He did not even make the impression on native art which might have been expected considering the work which he produced in Spain.

The eighteenth century, which was then just beginning, exercised a fatal influence on Spanish art. Philip V. adopted the French fashion in everything, and art, which depended so much on the Court in those days,

could not stand aloof. Spanish art produced nothing but imitations during the greater part of the eighteenth century, and these imitations were not particularly happy; but in the latter years of the century an original artist, Francisco Goya, arose. He cast from him all foreign influence and realised an art of his own which was so genial, so characteristic, and so Spanish that it gave evidence of the renascent artistic spirit his country.

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On the following pages will be found a list of the works which contain information about the subject which we have just considered, most of which we have frequently consulted: we should like to mention especially the "Memoria de algunos hombres excelentes que ha habido en España en las artes del dibujo" by Don Lázaro Diaz del Valle, and the "Historia del Arte de la Pintura" by Don Juan Agustin Cean Bermudez. The reason for a special mention of these works is that they are both unpublished. There was a copy of the first, in manuscript, in the National Library in Madrid, but it disappeared some years ago. We find in the Royal Academy of Fine Arts of San Fernando, in Madrid, that the second is still in existence.

Neither of these works has given a great quantity of new data, but there are some which we have made a point of mentioning. We managed to procure a copy of the second of these works; it lacks the undoubted

authenticity of the original manuscript, but its *provenance* and the care with which the copy is made are sufficient guarantees that it is absolutely reliable. What makes it more valuable is the fact that it is the only existing copy of a book which has been lost.

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## ERRATA

Page 45, line 10, *for* "Murcury and Argos" *read* "Mercury and Argus."

„ 147, „ 2, *for* "Zorilla" *read* "Zorrilla."

„ 190, „ 22, *for* "*performed by the same Saint*" *read* "*performed by San Isidro.*"

„ 227, „ 15, *for* "*Sacred Family*" *read* "*Holy Family.*"

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